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The life and works of Johann Christoph Pepusch (1667-1752), with special reference to his dramatic works and cantatas.

Cook, Frederick Donald

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THE LIFE AND WORKS OF JOHANN CHRISTOPH PEPUSCH (1667-1752),
WITH SPECIAL REFERENCE TO HIS DRAMATIC WORKS AND CANTATAS

(In Two Volumes)

by

Donald Frederick Cook

VOLUME II: Thematic Catalogue and Index
of the Complete Works

Dissertation submitted for the degree of

Doctor of Philosophy

in the

Faculty of Music

University of London King's College

October 1982

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Supplementary Material: bound in following page 374

- 1) Off-print of article: D. F. Cook, 'Françoise Marguérite de l'Epine: The Italian Lady?', in Theatre Notebook, xxxv/2 (1981) 58-73; concluded in No. 3 (1981), 104-13
- 2) Off-print of article: D. F. Cook, 'Venus and Adonis: An English Masque "After the Italian Manner"', in Musical Times, cxxi/1651 (September 1980), 553-57
- 3) Printed Programme for the revival of Pepusch's Venus and Adonis, given by the Holme Pierrepont Opera Trust, Nottingham, on 17-20 September 1980. (Programme notes by D. F. Cook.)
- 4) Printed Programme for the revival of Pepusch's The Death of Dido, given by the Holme Pierrepont Opera Trust, Nottingham, on 14-19 September 1981. (Programme notes by D. F. Cook.)

* * *

EXPLANATORY NOTE

A catalogue of themes and sources is an essential tool for the researcher who wishes to examine the works of an individual composer; it is also of wider value as a contribution towards the general study of the sources, their repertoire and interrelationships, and is a useful aid towards the identification of anonymous music. In the case of Pepusch, no such catalogue exists, though a work-list of printed sources is to be found in the Répertoire International des Sources Musicales [RISM]. Einzeldrucke vor 1800, A/I/6 (1976); and Herbert W. Fred included a catalogue of the instrumental compositions alone in his unpublished PhD dissertation 'The Instrumental Music of Johann Christoph Pepusch' (University of North Carolina, 1961). We still lack, however, a unified thematic catalogue of Pepusch's complete works, systematically arranged to include cross-referenced indexes of themes and sources. For my own research into the music of Pepusch, it became necessary to compile such a catalogue. While Dr Fred's catalogue was extremely helpful to me, it soon became apparent that he had been unaware of several important sources of instrumental compositions. I consequently decided, for the sake of completeness, to revise Fred's catalogue and incorporate it within my own. The result is a catalogue of all vocal and instrumental works by Pepusch that are known to me, and I present it here in the hope that it will serve to assist research by future students of the music of Pepusch and the Baroque period.

My catalogue is divided into five sections, each with appropriate cross-references, as follows:

- (A) Complete Thematic Catalogue of Original Works
- (B) Inventory of Manuscript Sources
- (C) Inventory of Printed Sources before 1850
- (D) Index of Themes
- (E) Vocal Works: Index of First Lines, Titles, and Sub-titles

Two additional categories might have been included if time and space had permitted: Modern Editions, and Works Arranged by Pepusch. Neither was crucial to my work, and I have regretfully decided that each must await inclusion in an expanded version of this catalogue at some future date. The most notable omissions among Pepusch's arrangements are the airs from Thomyris (the 1707 production; the additional songs which he composed for revivals in 1717 and 1719 are included), and The Beggar's Opera (1728). Part of the Overture to Thomyris, as well as the complete Overture to The Beggar's Opera, appears to have been originally composed by Pepusch, and these are included. Of the compositions listed in my catalogue, every effort has been made to examine each source at first-hand, although restrictions of time and finance have forced me to rely on microfilm or photocopies of sources located far afield, in particular those in East Germany, Japan, and the United States.

Appendix (A)

Since so few of Pepusch's compositions can be dated accurately, the systematic arrangement of themes is classified according to the

various musical forms for which he composed. The following sub-headings are used, each with its own classification number.

- 1: Solo Sonatas
- 2: Trio Sonatas (i.e. sonatas for two solo instruments and continuo, with or without the addition of a bass instrument)
- 3: Concertos, symphonies, and overtures (excluding overtures to stage works, which are classified under number 5)
- 4: Keyboard works
- 5: Stage works: masques, operas, and musical entertainments
- 6: Cantatas for solo voice
- 7: Cantatas, odes, serenatas, and related forms for two solo voices, with or without chorus sections
- 8: Miscellaneous solo songs and arias
- 9: Anthems, motets, and other sacred music
- 10: Doubtful or spurious attributions

Under each sub-heading, individual compositions are listed beginning with number 001, preceded by the classification number. Movements within each composition are identified by Roman numerals (lower case). For example, catalogue number 5:001/iv is interpreted thus:

- 5: - classification 5 (i.e. Stage works)
- 001 - first entry (the masque of Venus and Adonis)
- /iv - fourth section or movement (Recitative, 'But soft, what Nymph is this?')

This cataloguing system has the advantage of allowing for the subsequent addition of titles and sources which may have escaped my notice, or of new ones which may later come to light.

The ordering of works under each classification follows the general plan of first listing those works which appear in major Pepusch collections, beginning with the principal manuscript collections in random order and continuing with printed collections in more or less chronological order. Next listed, in random order, are those compositions which appear only as single items or in miscellaneous collections of manuscript or printed music.

Each entry begins with the assigned catalogue number as explained above, followed by the title (in square brackets, if editorial), approximate date of composition, librettist or translator or literary source of texts (if applicable), and the vocal and instrumental combination for which the work is scored. Incipits for each movement or section of the work are kept as short as possible while still ensuring positive identification, and are usually copied in compressed score. For solo vocal works, the incipits are shown on a single staff except where a bass line is essential to the musical sense. Introductory ritornellos are included only on the infrequent occasions when they differ substantially from the opening vocal phrase. Usually it is sufficiently clear simply to insert at the beginning of the vocal incipit the number of bars contained in the introduction. The musical notation has been modernized, particularly where the original source employs C-clefs or partial key-signatures. Time-signatures, however, have not been changed. All ornament-signs are omitted; they vary too much from source to source

for us to attach any special significance to them.

After the final incipit for each work, there follows a census of manuscript sources. The location of each source is identified by the RISM siglum, and the manuscript call-number is given; thus providing a cross-reference with the Inventory of Manuscript Sources in Appendix (B). Next follows a list of publications before 1850 in which the work appeared. All printed sources are referred to by the work-number assigned to each source in the Inventory of Printed Sources in Appendix (C), as explained below. When a source contains a piece set in a key that is different from that of the incipit, then the new key is given in parenthesis immediately following the manuscript call-number or, in the case of printed sources, the work-number: upper case letters indicate the major mode, and lower case, the minor. Normally this concludes the entry, though there are times when other pertinent information may be added in a Comment.

Appendix (B)

This Inventory of Manuscript Sources is arranged in alphabetical order, first according to country and then according to city and institution (or private collector). The current RISM sigla (as given above in Volume I, pp. 6-8) are used to denote the location of all sources. All manuscripts found in each location are then listed in numerical order of the manuscripts' call-numbers, without regard for literal prefix (if any). Then follows a concise bibliographical description of the volume: the type of music-copy (i.e. full score or part-book), the date or approximate date of copying, title (if

any) and other relevant inscriptions from the manuscript itself (shown in quotation marks), and other information such as the nature of the general contents of the volume and important former owners. For sources of instrumental works, the inventory also notes their reference number in Fred's catalogue. Lastly, all Pepusch works contained in the volume are listed according to folio or sonata numbers (the key is given in parenthesis to help in identifying instrumental works), and a list of cross-references gives the location in the Thematic Catalogue (Appendix A) of each work.

Appendix (C)

This Inventory of Printed Sources before 1850 is subdivided into two parts: (I) individual and collected editions consisting entirely (or nearly so) of compositions by Pepusch, and (II) general collections of pieces by various composers including Pepusch. For purposes of cross-reference, full titles are usually cumbersome, and the similarity of short titles can lead to confusion; for these reasons, a number has been assigned to each publication by which it is identified in cross-references. These running numbers are listed in the left-hand column. In Part (I) the volumes are arranged by date (or approximate date) of publication, followed by the full title as printed on the title page (the end of a line is indicated by an oblique stroke), the publisher, and the scoring, if this is not made clear in the title. Certain editions have been previously mentioned elsewhere, namely in Herbert W. Fred's catalogue of Pepusch's instrumental music, William C. Smith's catalogue of works published by the firm of John Walsh, and Estienne Roger's own catalogues of 1706, 1712, 1716, and 1737.

When a work may also be found in any of these, this is noted and the original entry-number given. The present location of copies of each edition listed in the inventory is given only in the rare instance in which this information is not contained in RISM, A/I/6 (1976); otherwise, only the RISM number for the edition is given. The miscellaneous collections listed in Part (II) follow the same procedure, with the exception that the volumes are arranged alphabetically by title, as in RISM, Recueils Imprimés, XVIII^e Siècle, B/II (1964), followed by the publisher and the date (or approximate date) of publication. Lastly, a list of cross-references gives the location in the Thematic Catalogue (Appendix A) of each Pepusch work contained in the volume.

Appendix (D)

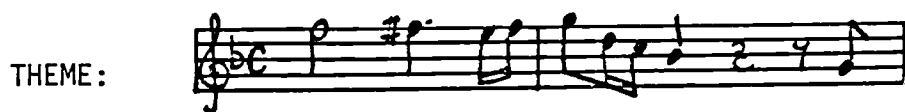
The usefulness of a thematic catalogue is greatly enhanced by an index of themes, which can be especially helpful to the researcher who wishes to identify a particular theme for which he knows neither the title nor the composer. This type of index presents problems for the compiler, and most thematic catalogues do not include one. The chief problem is one of method; first of all in establishing criteria for the selection of specific themes to be indexed, and secondly, in adopting a format which not only serves to accommodate the thematic nature of all works, but also is sufficiently clear to be universally understood. In the first instance, the main difficulty lies in selecting the index themes for works composed for two or more parts above a bass when the texture is polyphonic and no single line is prominent as a principal theme. In order to reduce the degree of

uncertainty for users of this index, the choice of index theme is dictated by the following considerations.

- 1) In all works for solo instrument or voice, the index theme is selected from the opening bars of the solo line, regardless of any introductory ritornello.
- 2) In the few works which bear the title 'Ground', the bass line is given as the index theme.
- 3) In works for two or more parts above the bass, the index theme is selected according to the following order of priority:
 - (a) In the majority of examples, the principal theme is easily recognized even though it may not always be in the uppermost part.
 - (b) If, however, some doubt exists about which of the several parts to consider as the index theme, then the theme is chosen from the uppermost part in the ensemble, regardless of overlapping (i.e. violin I is taken as the uppermost part even when, in the opening bars, the violin II part may be higher). In works scored for voices and instruments, vocal themes are given priority.
 - (c) If the possibility still remains that the selection of the index theme may be misunderstood, then all likely themes in the opening bars of the work are included in the index and are cross-referenced.

In choosing a suitable notational format for each entry, two important considerations have been borne in mind: 1) in order to

be serviceable the format must be adhered to scrupulously; and 2) it must be as simple as possible, yet provide sufficient data to direct the user quickly and easily to the appropriate location in the Thematic Catalogue (Appendix A). The following melodic code, adapted from the system described by N. Bridgman ('L'Etablissement d'un catalogue par incipit musicaux', in Musica disciplina, iv, 1950, 65), has served me well in my own research and is employed for this index. In it, the starting tone of the melody is reckoned as 0, a semitone above it as +1, a whole tone as +2, a minor third as +3, and so on. Tones below the starting tone are reckoned in the same way, but are given a negative prefix (e.g. a minor third below the starting tone would be -3). Repeated notes are indicated by a repetition of the appropriate number. All note-values, rests, and metre are ignored. Each coded entry is preceded by an indication of the original key (upper-case letters represent the major mode, and lower-case letters the minor), followed by the original time-signature in parenthesis. Since the starting tone is always 0, it is not represented numerically, but by its letter name. The following is an example of a typical index theme and its coded entry:



Appendix (E)

The arrangement of this alphabetical index of first lines, titles, and sub-titles of all vocal arias, songs, recitatives, ariosos, and choruses is self-explanatory. It need only be mentioned that, although the definite and indefinite articles are both retained as the first word of a line or title, they are not, however, included in the alphabetical sequence.

Abbreviations

For the key to abbreviations used throughout this dissertation to denote manuscript sources and to indicate scoring, see above, Volume I, 6-8. In addition to these, the following abbreviations are used only in the Appendices.

| | |
|----------------------|---|
| <u>FRED</u> | Unpublished thematic catalogue of Pepusch's instrumental works as compiled by Herbert W. Fred (1961). |
| <u>LeCÈNE (1737)</u> | In-house printed catalogue of works published by LeCène (successor to Estienne Roger) in Amsterdam. |
| <u>NOLAND (1720)</u> | "A Catalogue of Anthems, Cantatas, and Other Musick Belonging to His Grace James Duke of Chandos &c.", compiled by a Mr Noland, and subscribed by Pepusch on 23 August 1720 (<u>US-SM</u> : MS ST 66). |
| <u>RISM</u> | <u>Einzeldrücke vor 1800</u> , A/I/6 (1976). |
| <u>ROGER (1706)</u> | In-house printed catalogue of works published by Estienne Roger in Amsterdam (1706). |
| <u>ROGER (1712)</u> | A revised edition of Roger's 1706 catalogue. |
| <u>ROGER (1716)</u> | A revised edition of Roger's 1712 catalogue. |

Note: Further information concerning the catalogues and publications of both Roger and LeCène may be found in Francois Lesure's Bibliographie des Éditions Musicales Publiées par Estienne Roger et Michel-Charles LeCène (Amsterdam, 1696-1743), 1969.

SMITH

Editions by the London firm of John Walsh and his associates as catalogued by William C. Smith in A Bibliography of the Musical Works Published by John Walsh during the years 1695-1720, 1948; continued by Smith and Charles Humphries (1968) to include works published during the years 1721-1766.

* * *

APPENDIX (A)

Complete Thematic Catalogue of Original Works

| | | |
|--------|------|-----|
| 1:000 | page | 16 |
| 2:000 | | 87 |
| 3:000 | | 107 |
| 4:000 | | 119 |
| 5:000 | | 128 |
| 6:000 | | 150 |
| 7:000 | | 164 |
| 8:000 | | 176 |
| 9:000 | | 180 |
| 10:000 | | 207 |

1:000SOLO SONATAS

EIGHT SOLOS OR SONATAS FOR A VIOLIN, A BASS VIOL OR HARPSICHORD
 COMPOSED FOR MR. JOHN HAMILTON [J-Tn]: MS N-6/63]

c1700-14

1:001 Sonata 1 [C major]

i) Largo



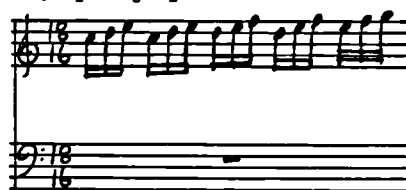
ii) Allegro



iii) [Adagio]



iv) [Allegro]

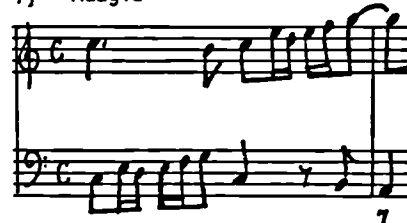


MSS: J-Tn]: N-6/63

PRINTED: None

1:002 Sonata 2 [C major]

i) Adagio



ii) Allegro

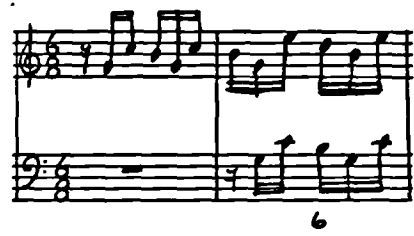


iii) Adagio



MSS: J-Tn]: N-6/63
 PRINTED: None

iv) [Allegro]



1:003 Sonata 3 [C major]

i) Adagio



iii) Adagio



MSS: J-Tn]: N-6/63
 PRINTED: None

ii) Allegro



iv) [Allegro]



1:004 Sonata 4 [C major]

i) Adagio



iii) Adagio



MSS: J-Tn]: N-6/63
 PRINTED: None

ii) Allegro



iv) Allegro



1:005 Sonata 5 [C major]

i) Largo



fff) Largo



MSS: J-Tn1: N-6/63

PRINTED: None

ii) Allegro



iv) Allegro



1:006 Sonata 6 [C major]

i) Largo



iii) Adagio



MSS: J-Tn1: N-6/63

PRINTED: None

ii) Allegro



iv) Allegro



1:007 Sonata 7 [C major]

i) Largo



ii) Allegro



iii) Adagio



MSS: J-Tn1: N-6/63
 PRINTED: None

iv) Allegro

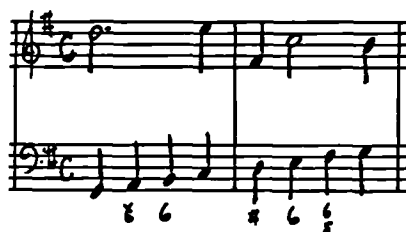


1:008 Sonata 8 [C major]

i) Largo

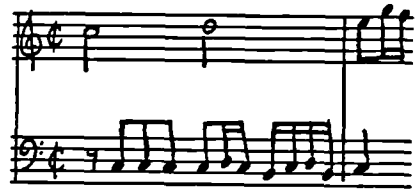


iii) Adagio

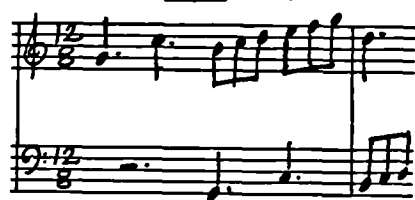


MSS: J-Tn1: N-6/63
 PRINTED: None

ii) Allegro



iv) Adagio [recte Allegro]



SIXTEEN SOLOS OR SONATAS FOR A VIOLIN, A BASS VIOL OR HARPSICHORD
 COMPOSED FOR MADAM GREGGS OF DURHAM [Lb1: Add. MS 31532]

c1700-14

1:009 Sonata 1 [C major]

i) Adagio



ii) Allegro



iii) Adagio



MSS: Lb1: Add. 31532; CDp: M.C. 1. 32.
 PRINTED: None

iv) Allegro



1:010 Sonata 2 [D minor]

i) Adagio



ii) Allegro



iii) Adagio



iv) Allegro



MSS: Lb1: Add. 31532; CDp: M.C. 1. 32.
 PRINTED: None

1:011 Sonata 3 [E minor]

i) Adagio



ii) Allegro



iii) Adagio



iv) Allegro



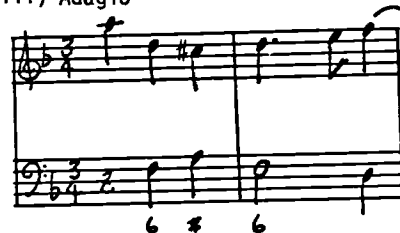
MSS: Lb1: Add. 31532; CDp: M.C. 1. 32.
 PRINTED: None

1:012 Sonata 4 [F major]

i) Adagio



iii) Adagio



ii) Allegro



iv) Allegro

MSS: Lb1: Add. 31532; CDp: M.C. 1. 32.

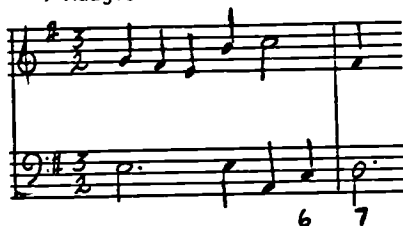
PRINTED: None

1:013 Sonata 5 [G major]

i) Adagio



iii) Adagio



ii) Allegro



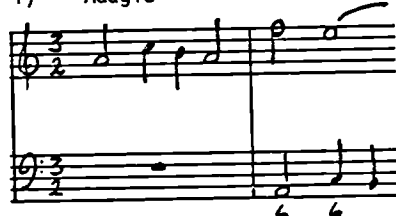
iv) Allegro

MSS: Lb1: Add. 31532; CDp: M.C. 1. 32.

PRINTED: None

1:014 Sonata 6 [A minor]

i) Adagio



ii) Allegro



iii) Adagio



iv) Allegro

MSS: Lb1: Add. 31532; CDp: M.C. 1. 32.

PRINTED: None

1:015

Sonata 7 [B minor]

i) Adagio



ii) Allegro



iii) Adagio



iv) Allegro

MSS: Lb1: Add. 31532; CDp: M.C. 1. 32.

PRINTED: None

1:016

Sonata 8 [C minor]

i) Adagio



ii) Allegro



iii) Adagio



iv) Allegro

MSS: Lb1: Add. 31532; CDp: M.C. 1. 32.

PRINTED: None

1:017 Sonata 9 [D major]

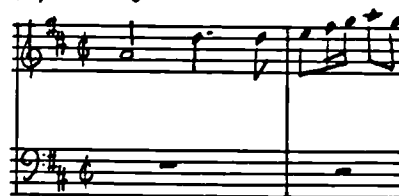
i) Adagio



iii) Adagio



ii) Allegro



iv) Allegro

MSS: Lb1: Add. 31532; CDp: M.C. 1. 32.

PRINTED: None

1:018 Sonata 10 [E major]

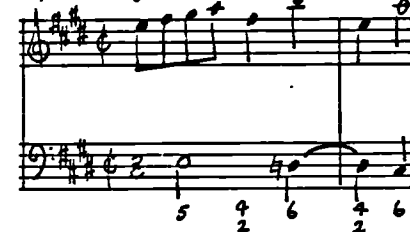
i) Adagio



iii) Adagio



ii) Allegro



iv) Allegro

MSS: Lb1: Add. 31532; CDp: M.C. 1. 32.

PRINTED: None

1:019 Sonata 11 [F minor]

i) Adagio



ii) Allegro



iii) Adagio



iv) Allegro

MSS: Lb1: Add. 31532; CDp: M.C. 1. 32.

PRINTED: None

COMMENT: Mov't ii appears to have been based on the hymn-tune "St. Anne", sometimes attributed to William Croft. The tune first appeared in Tate and Brady's Supplement to the New Version of Psalms, sixth edition, 1708.

1:020 Sonata 12 [G minor]

i) Adagio



ii) Allegro



iii) Adagio



iv) Allegro

MSS: Lb1: Add. 31532; CDp: M.C. 1. 32; B-Bc: 27.218 (p. 81, mov't ii only)

PRINTED: None

1:021 Sonata 13 [A major]

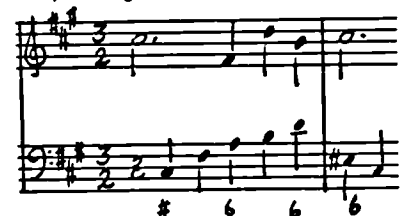
i) Adagio



ii) Allegro



iii) Adagio



iv) Allegro

MSS: Lb1: Add. 31532; CDp: M.C. 1. 32.

PRINTED: None

1:022

i

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a whole note B-flat, followed by a quarter note D, and then a series of eighth notes: E, F, G, A, B, A, G, F, E, D, C. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole note B-flat, followed by a quarter note D, and then a series of eighth notes: E, F, G, A, B, A, G, F, E, D, C. The system concludes with a double bar line.

i

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Below the bass staff, the numbers 1 6 7 6 4 6 are written, likely indicating fingerings for the left hand.

i-

iv

Handwritten musical notation for the song "The Rose Tree". The music is written on two staves. The top staff is in G major (one sharp) and 12/8 time, featuring a melody with eighth and sixteenth notes. The bottom staff is in G minor (two flats) and 4/8 time, featuring a bass line with quarter and eighth notes. The lyrics "The Rose Tree" are written below the bottom staff.

MSS:

Lb1:

Add. 31532:

CDP:

M.C. 1. 32.

PRINTED:

None

1:023

i

The first system of musical notation for 'The Rose Tree' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The accompaniment starts with a quarter note G2, followed by a quarter note A2, and then a half note B2. The system concludes with a double bar line.

i.

Handwritten musical notation for the first system of 'The Rose Tree'. The music is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody in the upper staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line in the lower staff begins with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The system concludes with a double bar line.

i

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It contains a half note G4, a half note A4, and a half note B4. The bottom staff is in bass clef with the same key signature and time signature. It contains a half note G2, a half note A2, and a half note B2. Below the bottom staff, the numbers 6, 7, 2, 6, 5 are written, corresponding to the notes G, A, B, A, G.

i

Handwritten musical notation for the second system of 'The Rose Tree'. The music is written on two staves, treble and bass clef, in 12/8 time. The melody continues with a dotted quarter note, an eighth rest, and a quarter note. The bass line features a dotted quarter note, an eighth rest, and a quarter note. The system concludes with a double bar line. Below the bass staff, the number '4' is written under the first measure and '8' under the second measure, indicating the total number of measures in the piece.

MSS:

Lb1:

Add. 31532;

CDp :

M.C. 1. 32.

PRINTED:

None

1:024

i'

i.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B-flat4. The bass staff begins with a bass clef and a key signature of one flat (B-flat). It contains a whole note G3, followed by a half note A3, and then a quarter note B-flat3. The system ends with a double bar line.

iii) Adagio



iv) Allegro



MSS: Lb1: Add. 31532; CDp: M.C. I. 32.
 PRINTED: None

SIXTEEN SOLOS OR SONATAS FOR A VIOLIN, A BASS VIOL OR HARPSICHORD
 FOR MR. JOHN HAMILTON [B-Bc: MS 26.477]

Probably before 1707

1:025 Sonata 1 [C major]

i) Adagio



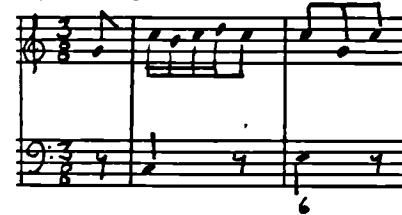
ii) Allegro



iii) Largo



iv) Allegro



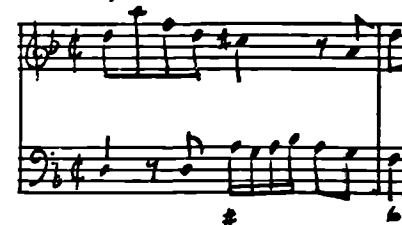
MSS: B-Bc: 26.477
 PRINTED: C-9/16 (in E major); C-12/3 (in F major); C-18/21
 (in E major); C-53 (two mov'ts only; ii in G major,
 iv in F major)

1:026 Sonata 2 [D minor]

i) Adagio



ii) Allegro



iii) Largo



MSS: B-Bc: 26.477; S-Uu: Instr. mus. i hs. 6-7 (No. 2);
 US-R: M.219 P424S (No. 2)

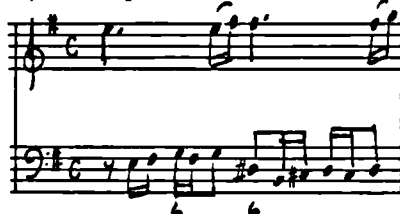
PRINTED: None

iv) Allegro



1:027 Sonata 3 [E minor]

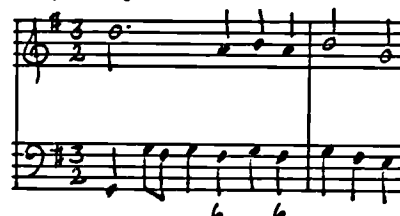
i) Adagio



ii) Allegro



iii) Largo



iv) Allegro



MSS: B-Bc: 26.477; S-Uu: Instr. mus. i hs. 6-7 (No. 3)
 US-R: M.219 P424S (No. 3).

PRINTED: None

1:028 Sonata 4 [F major]

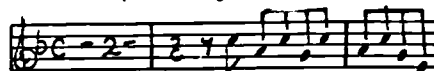
i) Vivace



ii) Largo



Vln part only



iii) Adagio



iv) Allegro



MSS: B-Bc: 26.477; S-Uu: Instr. mus. i hs. 6-7 (No. 4);
 US-R: M.219 P424S (No. 4)

PRINTED: None

1:029 Sonata 5 [G major]

i) Adagio



ii) Allegro



iii) Largo



iv) Allegro



MSS: B-Bc: 26.477; S-Uu: Instr. mus. i hs. 6-7 (No. 5);
 US-R: M.219 P424S (No. 5)

PRINTED: C-19/28.

1:030 Sonata 6 [A minor]

i) [Adagio]



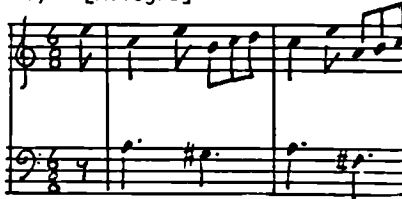
ii) [Allegro]



iii) [Largo]



iv) [Allegro]



MSS: B-Bc: 26.477

PRINTED: None

1:031 Sonata 7 [B minor]

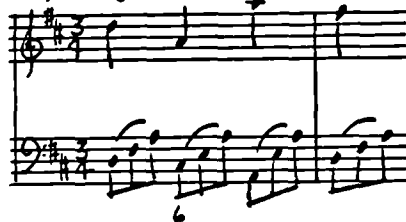
i) Adagio



ii) Allegro



iii) Largo



iv) Allegro



MSS: B-Bc: 26.477; S-Uu: Instr. mus. i hs. 6-7 (No. 7);
 US-R: M.219 P424S (No. 7).

PRINTED: C-19/30

COMMENT: Roger's edition (C-19/30) erroneously labels mov't iii
 "Vivace", and mov't iv "Largo".

1:032 Sonata 8 [C minor]

i) Adagio



ii) Allegro



iii) Largo



iv) Allegro



MSS: B-Bc: 26.477; S-Uu: Instr. mus. i hs. 6-7 (No. 8);
 US-R: M.219 P424S (No. 8)

PRINTED: C-19/31.

1:033 Sonata 9 [D major]

i) Adagio



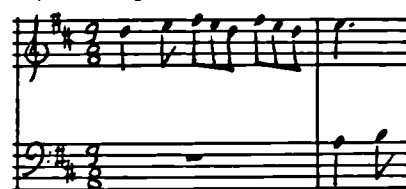
ii) Allegro



iii) Largo



iv) Allegro



MSS: B-Bc: 26.477; S-Uu: Instr. mus. i hs. 6-7 (No. 9);
 US-R: M.219 P424S (No. 9)
 PRINTED: C-19/32.

1:034 Sonata 10 [E major]

i) Largo



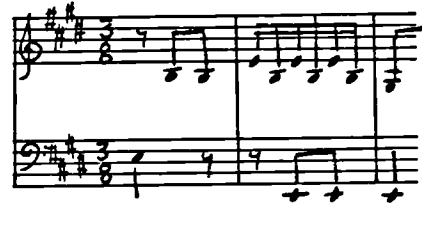
ii) Allegro



iii) Largo



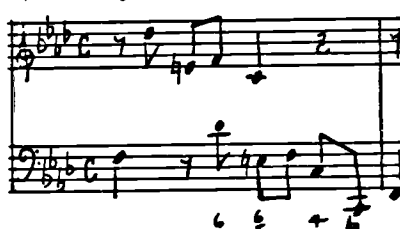
iv) Allegro



MSS: B-Bc: 26.477; S-Uu: Instr. mus. i hs. 6-7 (No. 10);
 US-R: M.219 P424S (No. 10)
 PRINTED: C-19/33.

1:035 Sonata 11 [F minor]

i) Adagio



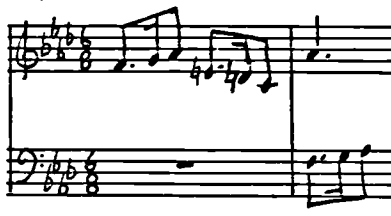
ii) Allegro



iii) Largo



iv) Allegro



MSS: B-Bc: 26.477; US-R: M.219 P424S (No. 11).
 PRINTED: C-19/34.

1:036

Sonata 12 [G minor]

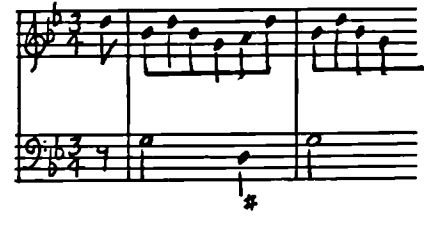
i) Adagio



iii) Largo



ii) Allegro



iv) Allegro



MSS: B-Bc: 26.477; US-R: M.219 P424S (No. 12)
 PRINTED: C-19/35.

1:037

Sonata 13 [A major]

i) Adagio



iii) Largo



ii) Allegro



iv) Allegro



MSS: B-Bc: 26.477; US-R: M.219 P424S (No. 13)
 PRINTED: C-19/36.

1:038

Sonata 14 [B^b major]

i) Adagio



ii) Presto



iii) Largo



iv) Allegro



MSS: B-Bc: 26.477; US-R: M.219 P424S (No. 14)

PRINTED: C-18/25.

1:039 Sonata 15 [B major]

i) Largo



ii) Allegro



iii) Largo

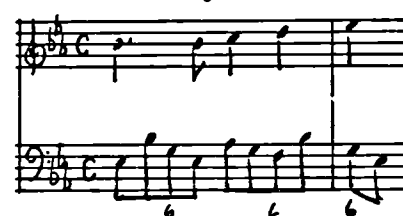


iv) Allegro



MSS: B-Bc: 26.477; US-R: M.219 P424S (No. 15)

PRINTED: None

1:040 Sonata 16 [E^b major]i) Adagio-Presto-Adagio-
Presto-Adagio

ii) Allegro



iii) Adagio



iv) Allegro



MSS: B-Bc: 26.477; US-R: M.219 P424S (No. 16)

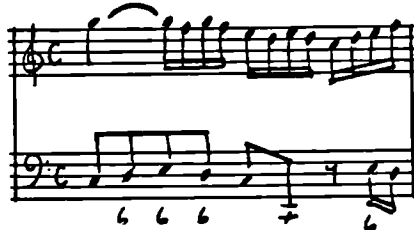
PRINTED: C-18/26.

SIXTEEN SONATAS FOR A VIOLIN AND A BASS VIOL OR HARPSICHORD.
FOR MRS. LITTON [B-Bc: MS 15.455]

c1700-14

1:041 Sonata 1 [C major]

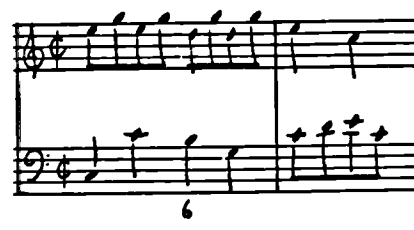
i) [Adagio]



iii) [Largo]



ii) [Allegro]



iv) [Allegro]



MSS: B-Bc: 5780 and 15.455.
PRINTED: None

1:042 Sonata 2 [D minor]

i) [Adagio]



iii) [Largo]



ii) [Allegro]



iv) [Allegro]



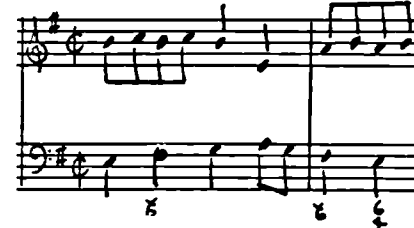
MSS: B-Bc: 5780 and 15.455.
PRINTED: None

1:043 Sonata 3 [E minor]

i) [Adagio]



ii) [Allegro]



iii) [Largo]



MSS: B-Bc: 5780 and 15.455.

PRINTED: None

iv) Allegro



1:044

Sonata 4 [F major]

i) [Adagio]



ii) [Allegro]



iii) [Largo]



iv) [Allegro]



MSS: B-Bc: 5780 and 15.455.

PRINTED: None

1:045

Sonata 5 [G major]

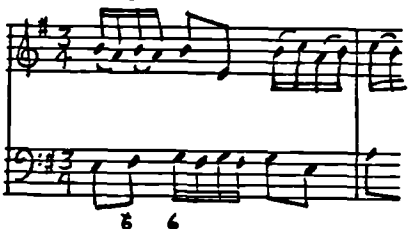
i) [Adagio]



ii) [Allegro]



iii) [Largo]



iv) [Allegro]

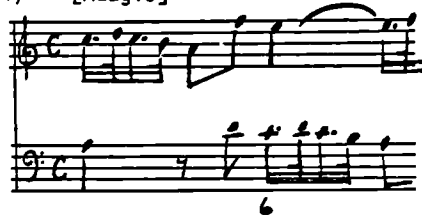


MSS: B-Bc: 5780 and 15.455.

PRINTED: None

1:046 Sonata 6 [A minor]

i) [Adagio]



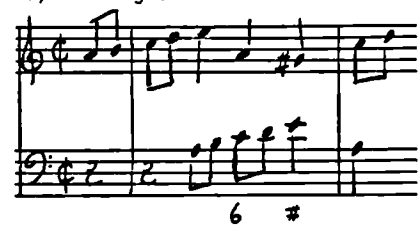
ii) Allegro



iii) Largo



iv) Allegro



MSS: B-Bc: 5780 and 15.455.

PRINTED: None

1:047 Sonata 7 [B minor]

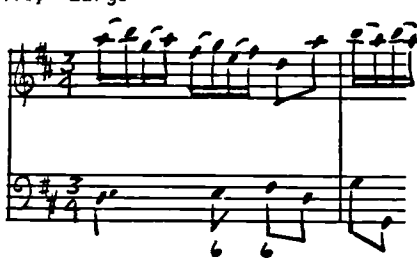
i) [Adagio]



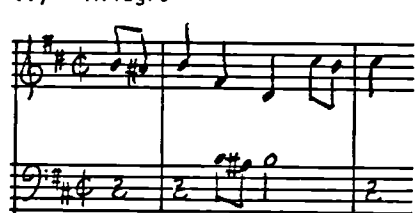
ii) Allegro



iii) Largo



iv) Allegro



MSS: B-Bc: 5780 and 15.455.

PRINTED: None

1:048 Sonata 8 [C minor]

i) [Adagio]



ii) [Allegro]



iii) [Largo]



MSS: B-Bc: 5780 and 15.455.
PRINTED: None

iv) [Allegro]



1:049 Sonata 9 [D major]

i) [Adagio]



iii) [Largo]



MSS: B-Bc: 5780 and 15.455.
PRINTED: None

ii) [Allegro]



iv) [Allegro]

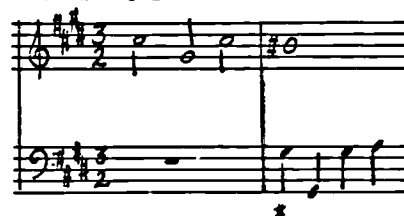


1:050 Sonata 10 [E major]

i) [Adagio]

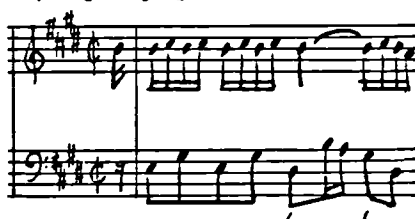


iii) [Largo]



MSS: B-Bc: 5780 and 15.455.
PRINTED: None

ii) [Allegro]



iv) [Allegro]



1:051 Sonata 11 [F minor]

i) [Adagio]



iii) [Largo]

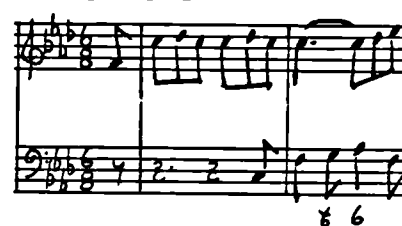


MSS: B-Bc: 5780 and 15.455.
 PRINTED: None

ii) [Allegro]



iv) [Allegro]



1:052 Sonata 12 [G minor]

i) [Adagio]



iii) [Largo]



MSS: B-Bc: 5780 and 15.455.
 PRINTED: None

ii) [Allegro]

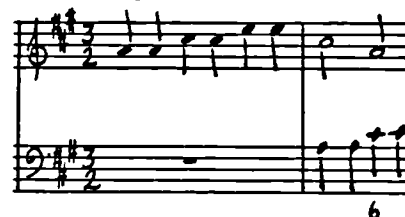


iv) [Allegro]



1:053 Sonata 13 [A major]

i) [Adagio]



ii) [Allegro]



iii) [Largo]



MSS: B-Bc: 5780 and 15.455.

PRINTED: None

iv) [Allegro]

1:054 Sonata 14 [B^b Major]

i) [Adagio]



ii) [Allegro]



iii) [Largo]



iv) [Allegro]

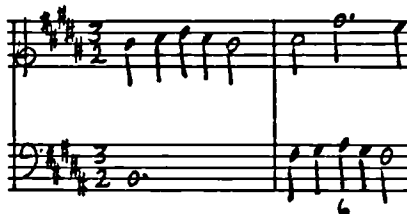


MSS: B-Bc: 5780 and 15.455.

PRINTED: None

1:055 Sonata 15 [B major]

i) [Adagio]



ii) [Allegro]



iii) [Largo]



iv) [Allegro]



MSS: B-Bc: 5780 and 15.455.

PRINTED: None

1:056 Sonata 16 [E^b major]

i) [Adagio]



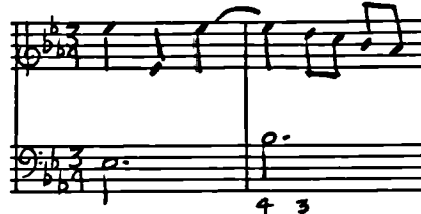
iii) [Largo]



ii) [Allegro]



iv) [Allegro]



MSS: B-Bc: 5780 and 15.455.

PRINTED: None

SIXTEEN SONATAS FOR A VIOLIN AND A BASS VIOL OR HARPSICHORD
FOR MR. SLATER [Lb1: Add. MS 31531, ff. 3-34v]

c1700-14

1:057 Sonata 1 [C Major]

i) Largo



iii) [Largo]



ii) Allegro



iv) Allegro



MSS: Lb1: Add. 31531.

PRINTED: None

1:058 Sonata 2 [D minor]

i) Adagio



ii) Allegro



iii) [Largo]



MSS: Lb1: Add. 31531.
 PRINTED: None

iv) Allegro



1:059 Sonata 3 [E minor]

i) [Adagio]



iii) [Largo]



MSS: Lb1: Add. 31531.
 PRINTED: None

ii) [Allegro]



iv) [Allegro]



1:060 Sonata 4 [F major]

i) [Adagio]

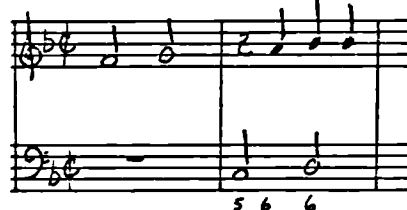


iii) Largo

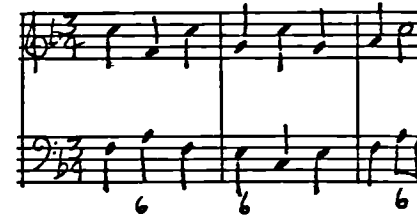


MSS: Lb1: Add. 31531.
 PRINTED: None

ii) Allegro

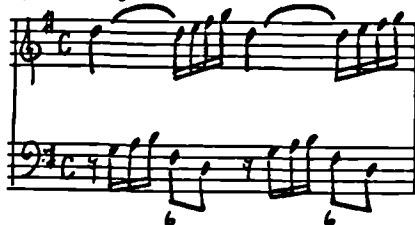


iv) [Allegro]

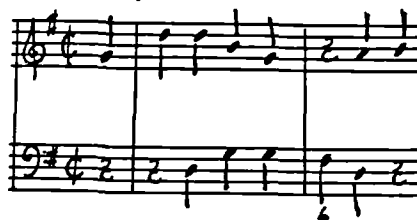


1:061 Sonata 5 [G major]

i) Adagio



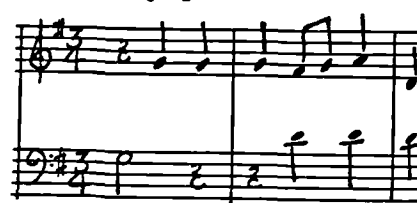
ii) Allegro



iii) [Largo]



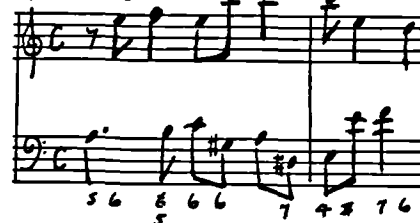
iv) [Allegro]



MSS: Lb1: Add. 31531.
 PRINTED: None

1:062 Sonata 6 [A minor]

i) Adagio



ii) Allegro



iii) [Largo]



iv) Allegro



MSS: Lb1: Add. 31531
 PRINTED: None

1:063 Sonata 7 [B minor]

i) Adagio



ii) Allegro



iii) [Largo]



MSS: Lb1: Add. 31531

PRINTED: None

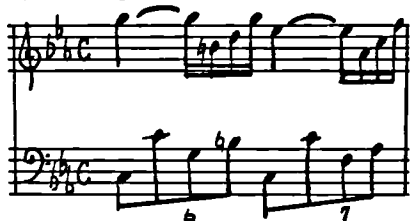
iv) Allegro



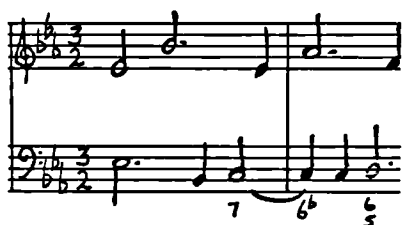
1:064

Sonata 8 [C minor]

i) Adagio



iii) [Largo]



MSS: Lb1: Add. 31531

PRINTED: None

ii) Adagio



iv) Allegro



1:065

Sonata 9 [D major]

i) Adagio



iii) [Largo]



MSS: Lb1: Add. 31531

PRINTED: None

ii) Allegro



iv) Allegro



1:066 Sonata 10 [E major]

i) Largo



iii) Adagio



MSS: Lbl: Add. 31531

PRINTED: None

ii) Allegro



iv) [Allegro]



1:067 Sonata 11 [F minor]

i) [Adagio]



ii) Adagio



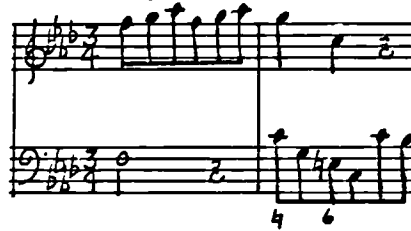
MSS: Lbl: Add. 31531

PRINTED: None

ii) Allegro

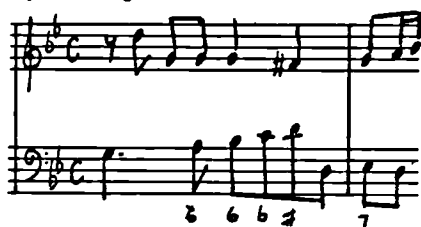


iv) [Allegro]



1:068 Sonata 12 [G minor]

i) Largo



ii) Allegro



iii) Adagio

MSS: Lb1: Add. 31531

PRINTED: None

iv) Hornpipe



1:069

Sonata 13 [A major]

i) - Largo

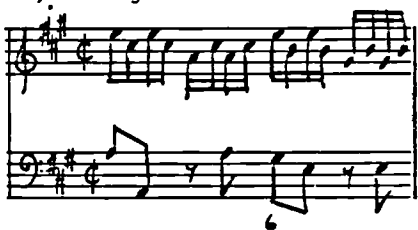


iii) [Largo]

MSS: Lb1: Add. 31531

PRINTED: None

ii) Allegro



iv) Allegro



1:070

Sonata 14 [B^b major]

i) Largo



iii) Adagio

MSS: Lb1: Add. 31531

PRINTED: None

ii) Allegro



iv) [Allegro]



1:071 Sonata 15 [B major]

i) Adagio



iii) [Largo]



MSS: Lb1: Add. 31531
 PRINTED: None

ii) Allegro



iv) Allegro

1:072 Sonata 16 [E^b major]

i) Largo



iii) [Largo]



MSS: Lb1: Add. 31531
 PRINTED: None

ii) Allegro



iv) [Allegro]



SIXTEEN SONATAS FOR A VIOLIN AND A BASS VIOL OR HARPSICHORD
FOR MR. BUTLER [Lb1: Add. MS 31531, ff. 35-66v]

c1700-14

1:073 Sonata 1 [C major]

i) Adagio



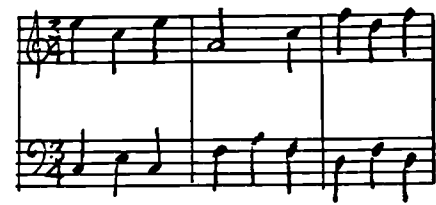
ii) Allegro



iii) Adagio



iv) Allegro



MSS: Lb1: Add. 31531

PRINTED: None

1:074 Sonata 2 [D minor]

i) Largo



ii) Allegro



iii) Adagio



iv) Allegro



MSS: Lb1: Add. 31531

PRINTED: None

1:075 Sonata 3 [E minor]

i) Largo



ii) Allegro



iii) Largo

MSS: Lb1: Add. 31531

PRINTED: None

iv) Allegro



1:076 Sonata 4 [F major]

i) Adagio



iii) Largo

MSS: Lb1: Add. 31531

PRINTED: None

ii) Allegro



iv) Allegro



1:077 Sonata 5 [G major]

i) Adagio



iii) Adagio

MSS: Lb1: Add. 31531

PRINTED: None

ii) Allegro



iv) Allegro



1:078

Sonata 6 [A minor]

i) Largo

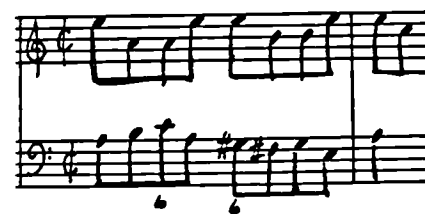


ii) Largo

MSS: Lb1: Add. 31531

PRINTED: None

ii) Allegro



iv) Allegro



1:079

Sonata 7 [B minor]

i) Adagio



iii) Largo

MSS: Lb1: Add. 31531

PRINTED: None

ii) Allegro



iv) Allegro



1:080

Sonata 8 [C minor]

i) Adagio



ii) Allegro



iii) Adagio



MSS: Lb1: Add. 31531

PRINTED: None

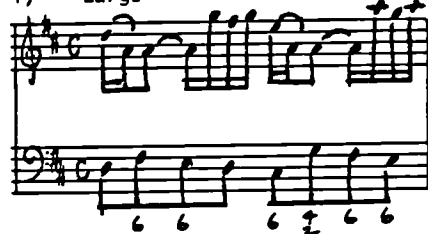
iv) Allegro



1:081

Sonata 9 [D major]

i) Largo



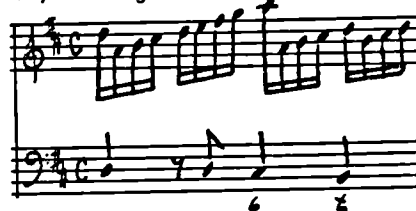
iii) Adagio



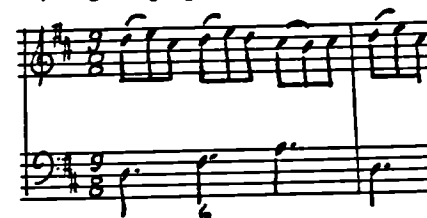
MSS: Lb1: Add. 31531

PRINTED: None

ii) Allegro



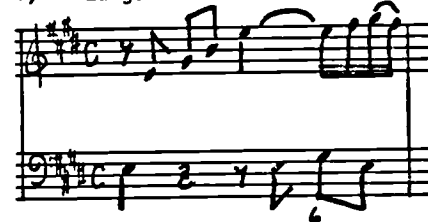
iv) [Allegro]



1:082

Sonata 10 [E major]

i) Largo



iii) Adagio



MSS: Lb1: Add. 31531

PRINTED: None

ii) Allegro



iv) [Allegro]



1:083 Sonata 11 [F minor]

i) Largo



iii) Largo



MSS: Lbl: Add. 31531

PRINTED: None

ii) Allegro

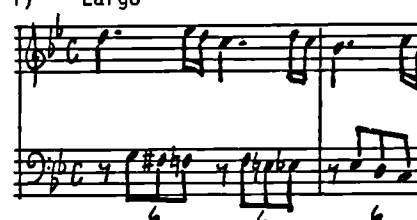


iv) Allegro



1:084 Sonata 12 [G minor]

i) Largo



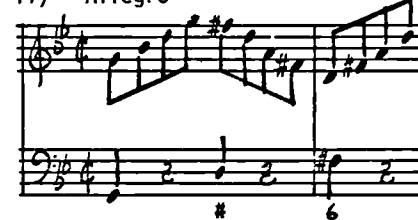
iii) Largo



MSS: Lbl: Add. 31531

PRINTED: None

ii) Allegro



iv) Allegro



1:085 Sonata 13 [A major]

i) Adagio



ii) Allegro

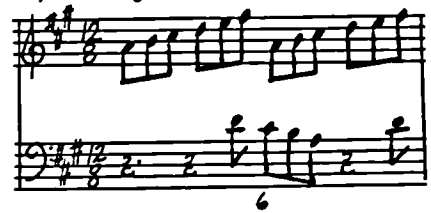


iii) Adagio



MSS: Lbl: Add. 31531
 PRINTED: None

iv) Allegro



1:086 Sonata 14 [B major]

i) Largo



ii) Allegro

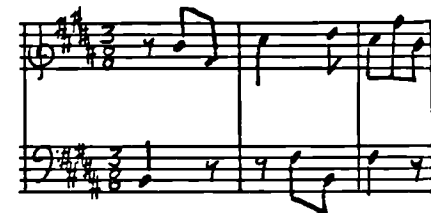


iii) Adagio

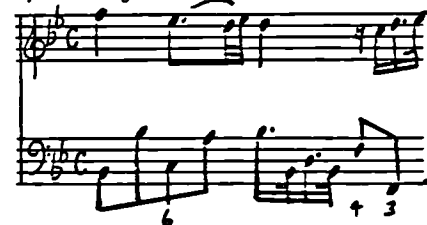


MSS: Lbl: Add. 31531
 PRINTED: None

iv) Allegro

1:087 Sonata 15 [B^b major]

i) Adagio



ii) Allegro



iii) Adagio



iv) Allegro



MSS: Lbl: Add. 31531
 PRINTED: None

1:088 Sonata 16 [E^b major]

i) Adagio



ii) Allegro



iii) Adagio



iv) Allegro



MSS: Lbl: Add. 31531

PRINTED: None

SIXTEEN SONATAS FOR A VIOLIN AND A BASS VIOL OR HARPSICHORD

c1700-14

(WITHOUT DEDICATEE) [US-R: Vault M. 219. P242S, Part 1, ff. 1-32v]

1:089 Sonata 1 [C major]

i) Adagio



ii) Allegro



iii) Largo



iv) Allegro



MSS: US-R: M.219 P424S (Pt 1)

PRINTED: None

1:090 Sonata 2 [D minor]

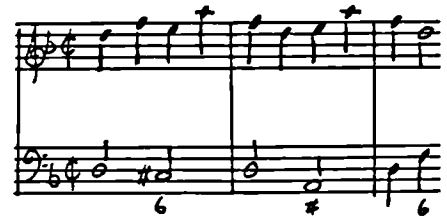
i) Adagio



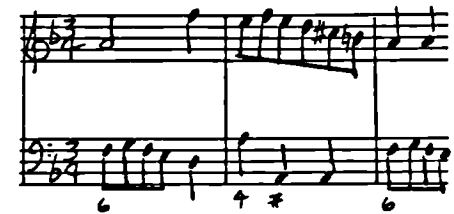
iii) Largo



ii) Allegro



iv) Allegro



MSS: US-R: M.219 P424S (Pt 1)

PRINTED: None

1:091 Sonata 3 [E minor]

i) [Adagio]



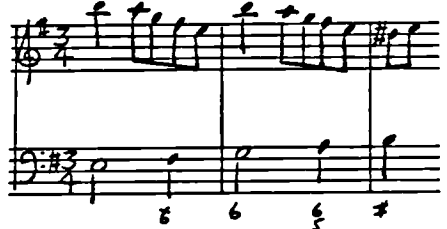
iii) Largo



ii) Allegro



iv) Allegro

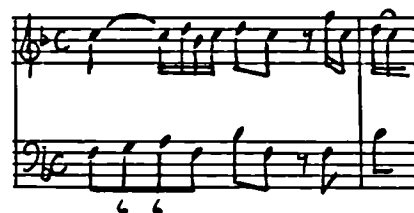


MSS: US-R: M. 219 P424S (Pt. 1)

PRINTED: None

1:092 Sonata 4 [F major]

i) Adagio



ii) Allegro



iii) Adagio



MSS: US-R: M.219 P424S (Pt 1)

PRINTED: None

iv) Allegro

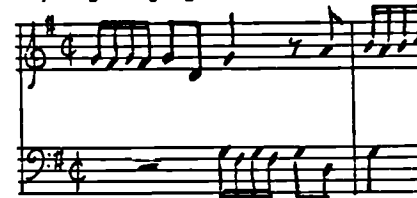


1:093 Sonata 5 [G major]

i) Adagio



ii) [Allegro]



iii) Largo



iv) Allegro



MSS: US-R: M.219 P424S (Pt 1)

PRINTED: None

1:094 Sonata 6 [A minor]

i) Adagio



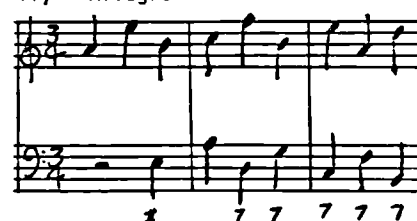
ii) Allegro



iii) Largo



iv) Allegro



MSS: US-R: M.219 P424S (Pt 1)

PRINTED: None

1:095 Sonata 7 [B minor]

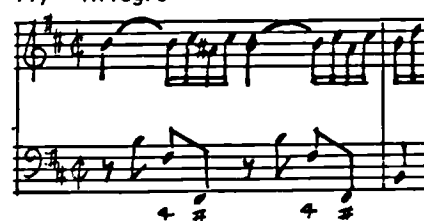
i) [Adagio]



ii) Largo



ii) Allegro



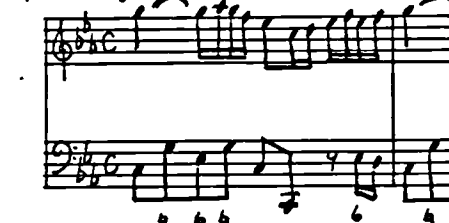
iv) Allegro



MSS: US-R: M.219 P424S (Pt 1)
 PRINTED: None

1:096 Sonata 8 [C minor]

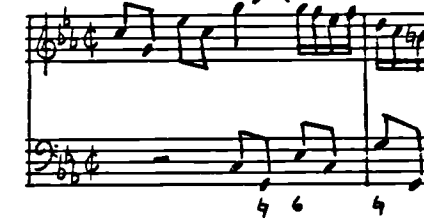
i) Adagio



iii) Largo



ii) Allegro



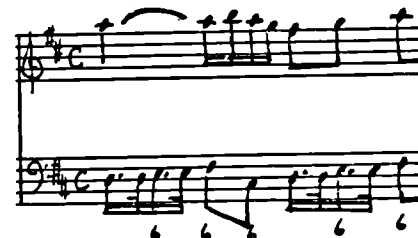
iv) Allegro



MSS: US-R: M. 219 P424S (Pt 1)
 PRINTED: None

1:097 Sonata 9 [D major]

i) [Adagio]



ii) Allegro



iii) [Largo]



iv) Allegro



MSS: US-R: M.219 P424S (Pt 1)
 PRINTED: None

1:098 Sonata 10 [E major]

i) [Adagio]



ii) [Allegro]



iii) [Largo]



iv) Allegro



MSS: US-R: M.219 P424S (Pt 1)
 PRINTED: None

1:099 Sonata 11 [F minor]

i) Adagio



ii) Allegro



iii) [Largo]



iv) [Allegro]



MSS: US-R: M.219 P424S (Pt 1)
 PRINTED: None

1:100 Sonata 12 [G minor]

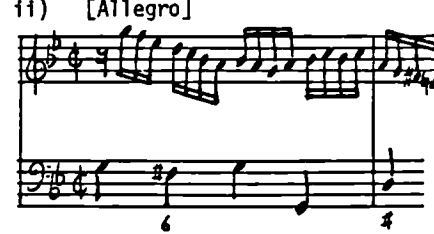
i) [Adagio]



iii) [Largo]



ii) [Allegro]



iv) Allegro

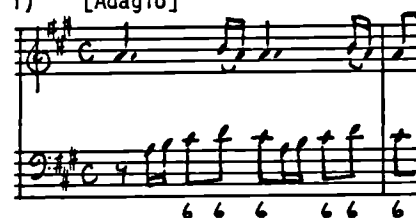


MSS: US-R: M.219 P424S (Pt 1)

PRINTED: None

1:101 Sonata 13 [A major]

i) [Adagio]



iii) [Largo]



ii) [Allegro]



iv) [Allegro]



MSS: US-R: M.219 P424S (Pt 1)

PRINTED: None

1:102 Sonata 14 [B major]

i) [Adagio]



ii) [Allegro]



iii) [Largo]



iv) [Allegro]



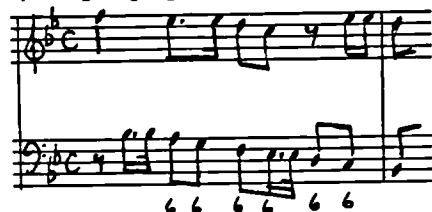
MSS: US-R: M.219 P424S (Pt 1)

PRINTED: None

1:103

Sonata 15 [B^b major]

i) [Adagio]



ii) [Allegro]



iii) [Largo]



iv) [Allegro]



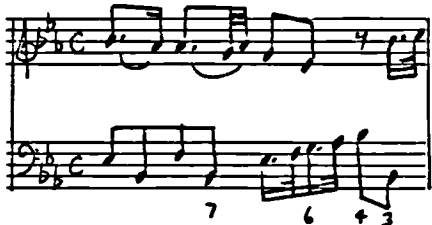
MSS: US-R: M.219 P424S (Pt 1)

PRINTED: None

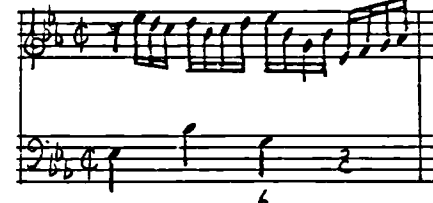
1:104

Sonata 16 [E^b major]

i) [Adagio]



ii) [Allegro]



iii) [Largo]



iv) [Allegro]



MSS: US-R: M.219 P424S (Pt 1)

PRINTED: None

[16] SONATES A UN VIOLON SEUL & UNE BASSE CONTINUE
(ESTIENNE ROGER, OPUS 2)

1706-7

1:105 Sonata 1 [C major]

i) Adagio



ii) Allegro



iii) Largo



iv) Allegro



MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 11)
US-R: M.219 P424S (Pt 2, ff. 66-67)

PRINTED: C-6/1; C-9/1; C-12/6 (in F); C-64 (mov't iv only)

COMMENT: Mov't i) S-Uu labelled "Andante"; C-9 labelled "Largo"
Mov't ii) C-64 labelled "Allemanda"

1:106 Sonata 2 [D minor]

i) Largo



ii) Allegro



iii) Adagio



iv) Allegro



MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 12)
Ge: R. d. 54 (ff. 19v-20, mov't iv only)

PRINTED: C-6/2; C-9/2

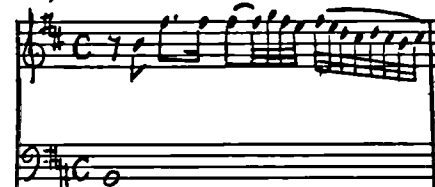
COMMENT: Mov't i) S-Uu labelled "Andante"; C-9 labelled "Adagio"
Mov't ii) S-Uu first note is D.

1:107 Sonata 3 [E minor]

i) Adagio



iii) Grave



ii) Allegro



iv) Allegro



MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 13); Lbl: Add. 31466 (No. 42, mov'ts iii and iv only; see also below, 1:155).

PRINTED: C-6/3; C-9/3; C-64 (mov't ii only).

COMMENT: Mov't i - S-Uu labelled "Andante".
 Mov't ii - C-64 labelled "Sarabanda".
 Mov't iii - S-Uu and C-9 labelled "Adagio".

1:108 Sonata 4 [F major]

i) Vivace



iii) Adagio



ii) Largo



iv) Giga - allegro



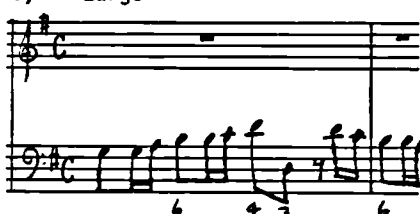
MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 14)

PRINTED: C-6/4; C-9/4.

COMMENT: Mov't i - S-Uu labelled "Allegro".
 Mov't ii - S-Uu labelled "Allegro".

1:109 Sonata 5 [G major]

i) Largo



ii) Allegro



1) Vln part only



iii) Largo



iv) Allegro



MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 15); Lbl: Add. 41205
(mov't iv only).

PRINTED: C-6/5; C-9/5; C-12/4 (in C).

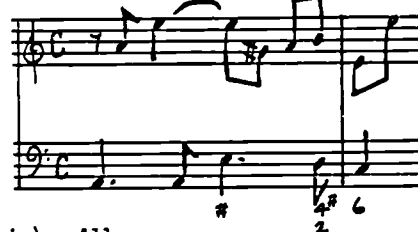
COMMENT: S-Uu labels the movements as follows: i) Largo,
ii) Courante, iii) Sarabanda, and iv) Gig.

1:110 Sonata 6 [A minor]

i) Largo



ii) Allegro



iii) Largo



iv) Allegro



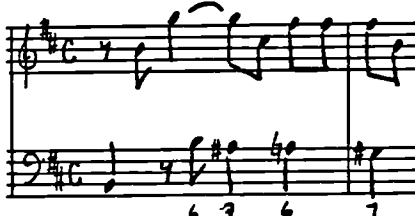
MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 16);
Mov't iv only - Lbl: Add. 31466 (No. 41, see also below,
1:151), and Lbl: Add. 41205 (see also below, 10:014)

PRINTED: C-6/6; C-9/6.

COMMENT: S-Uu labels mov't ii "Allemande", and mov't iii "Adagio".

1:111 Sonata 7 [B minor]

i) Adagio



ii) Allegro



iii) Largo



iv) Allegro



MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 17)

PRINTED: C-6/7; C-9/7

COMMENT: S-Uu labels mov't i) "Courenta", and mov't iv) "Gig".

1:112 Sonata 8 [C minor]

i) Adagio



ii) Allegro



iii) Largo



iv) Vivace



MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 18)

PRINTED: C-6/8; C-9/8

COMMENT: S-Uu labels mov'ts ii) "Allegro Allemanda", iii) "Adagio Sarabanda", and iv) "Allegro".

1:113 Sonata 9 [D major]

i) Adagio



ii) Allegro



iii) Adagio



iv) Allegro



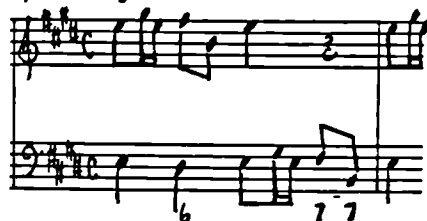
MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 26); DDR-ROu: Mus. Saec. XVII-37 (mov't i only; see also below, 1:159); LbJ: Add. 41205 (mov't iv only; see also below, 10:Q14/v)

PRINTED: C-6/9; C-9/9

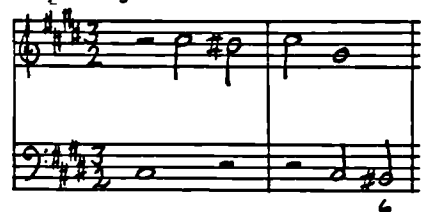
COMMENT: DDR-ROu labels mov't i) "Andante".

1:114 Sonata 10 [E major]

f) Largo



fii) Adagio



ii) Allegro



iv) Allegro



MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 19); Ckc: 226 (ff. 3-4v)

PRINTED: C-6/10; C-9/10.

COMMENT: S-Uu labels mov'ts ii "Allegro Allemanda", and iii "Largo".
Ckc is without ascription.

1:115 Sonata 11 [F minor]

i) Largo



fii) Adagio



ii) Allegro



iv) Vivace



MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 20)

PRINTED: C-6/11; C-9/11

COMMENT: S-Uu labels mov'ts ii "Allegro Allemanda", and iv "Allegro".

1:116 Sonata 12 [G minor]

i) Adagio



ii) Allegro



iii) Largo



iv) Allegro

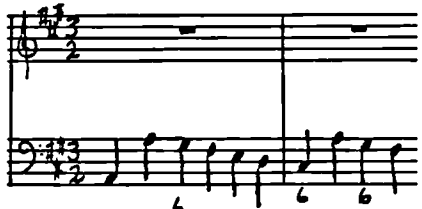


MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 21)

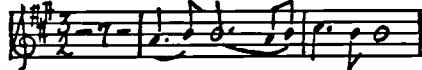
PRINTED: C-6/12; C-9/23

1:117 Sonata 13 [A major]

i) Andante



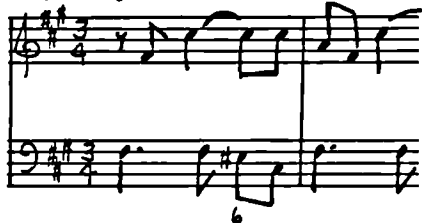
Vln part only



ii) Allegro



iii) Largo



iv) Allegro



MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 22)

PRINTED: C-6/13; C-9/24

COMMENT: S-Uu labels mov'ts iii "Adagio", and iv "Giga".

1:118 Sonata 14 [B^b major]

i) Adagio



ii) Allegro



iii) Adagio



iv) Vivace



MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 23)

PRINTED: C-6/14; C-9/20

1:119 Sonata 15 [B major]

i) Vivace



Vln part only



iii) Adagio



ii) Allegro



iv) Allegro



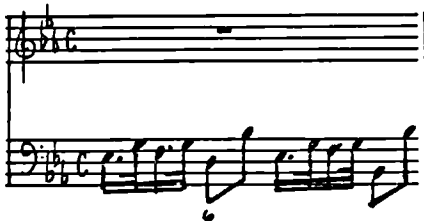
MSS: S-Uu: Instr. mus. i hs. 6-7 (No. 24)

PRINTED: C-6/15, C-9/21

COMMENT: S-Uu; mov't i not labelled.

1:120 Sonata 16 [E^b major]

i) Adagio



Vln part only



iii) Adagio



ii) Allegro



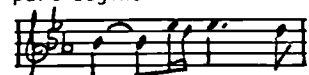
iv) Allegro



MSS: DDR-ROu: Mus. Saec. XVII-37 (No. 9); S-Uu: Instr. mus. i hs. 6-7 (No. 25)

PRINTED: C-6/16; C-9/22

COMMENT: DDR-ROu as "Hoboe Solo"; mov't i, vln part begins-



S-Uu, mov't i is not labelled.

TWENTY-THREE [i.e. TWENTY-TWO] SOLOS OR SONATAS FOR A VIOLIN, A
BASS VIOL OR HARPSICHORD [B-Bc: MS 26.478]

Probably before 1707

1:121 Sonata 1 [A minor]

i) Largo



iii) Largo



MSS: B-Bc: 26.478

PRINTED: C-5/2 (in D minor); C-7/2 (in D minor)

ii) Allegro



iv) Allegro



1:122 Sonata 2 [D major]

i) [Largo]



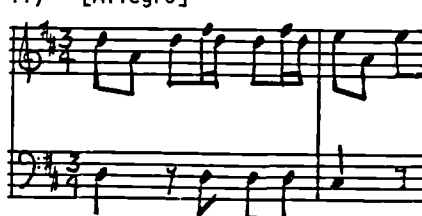
iii) [Adagio]



MSS: B-Bc: 26.478

PRINTED: None

ii) [Allegro]



iv) [Allegro]

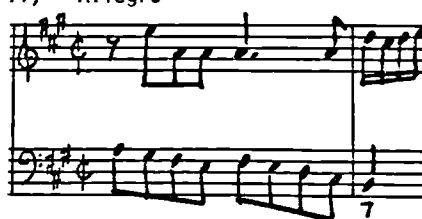


1:123 Sonata 3 [A major]

i) Adagio



ii) Allegro



iii) Adagio



MSS: B-Bc: 26.478

PRINTED: C-5/1 (in C); C-7/1 (in C)

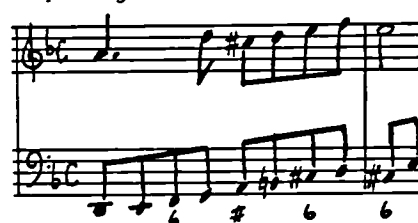
iv) Allegro



1:124 Sonata 4 [F major]

i) Adagio-Presto-Adagio-
Presto-Adagio

iii) Adagio



MSS: B-Bc: 26.478; Lb1: Add. 40139 (ff. 42v-43; mov't iv only)

PRINTED: C-5/5 (in B^b); C-7/5 (in B^b)

COMMENT: Lb1: Add. 40139; "Giga", arranged for keyboard.

ii) Allegro



iv) Allegro



1:125 Sonata 5 [G major]

i) Adagio



iii) Adagio



MSS: B-Bc: 26.478

PRINTED: C-5/3; C-7/3

ii) Allegro



iv) Allegro



1:126 Sonata 6 [G minor]

i) Adagio



iii) Largo



ii) Allegro



iv) [Allegro]



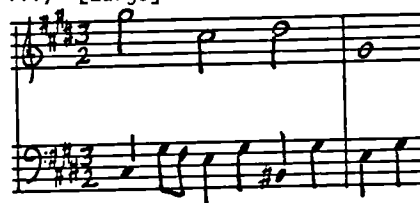
MSS: B-Bc: 26.478; Ckc: 226 (ff. 1-2v, in D minor for flute)
 PRINTED: None

1:127 Sonata 7 [E major]

i) [Adagio]



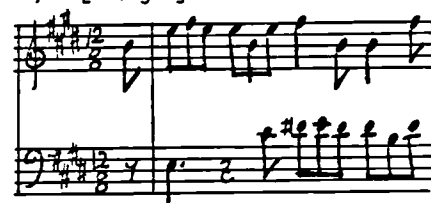
iii) [Largo]



ii) [Allegro]



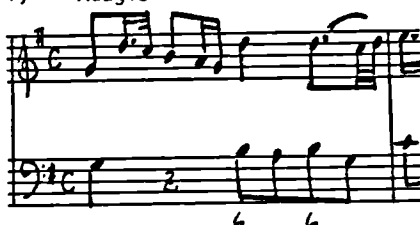
iv) [Allegro]



MSS: B-Bc: 26.478; Lbl: Add. 31467 (mov't ii only; see also below, 4:010/i)
 PRINTED: None

1:128 Sonata 8 [G major]

i) Adagio



ii) Allegro



iii) Allemanda-Largo



iv) Giga-Allegro



MSS: B-Bc: 26.478; Lb1: Add. 40139 (ff. 42-44; mov ts iii & iv, only)
 PRINTED: C-9/12; C-18/17; C-72 (p. 15, in B^b, wanting mov't i)

1:129

Sonata 9 [A minor]

i) [Adagio]



ii) [Allegro]



iii) [Largo]



iv) [Allegro]



MSS: B-Bc: 26.478.
 PRINTED: None
 COMMENT: Mov't iii, see also below, 1:131/iii.

1:130

Sonata 10 [G major]

i) Largo



ii) Gavotta Allegro-Variatio



iia) Variatio



iii) Adagio



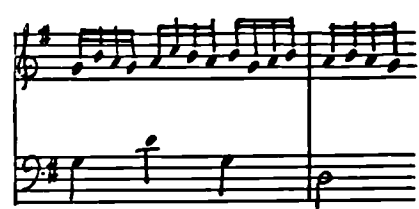
iv) Vivace-Variatio



MSS: B-Bc: 26.478

PRINTED: C-5/6 (in B^b); C-7/6 (in B^b); C-9/19; C-18/24COMMENT: C-9 labels movements - i) "Adagio", ii) "Allegro-Double",
iii) "Adagio", and iv) "X-Double"

iva) Variatio



1:131 Sonata 11 [B minor]

i) Same as 1:140/i (in C minor)

ii) Same as 1:140/ii (in C minor)

iii) Same as 1:129/iii (in C major)

iv) Same as 1:158/iv (in F minor)

MSS: B-Bc: 26.478

PRINTED: None

1:132 Sonata 12 [B^b major]

i) [Adagio]



ii) [Allegro]



iii) [Largo]



iv) [Allegro]



MSS: B-Bc: 26.478

PRINTED: None

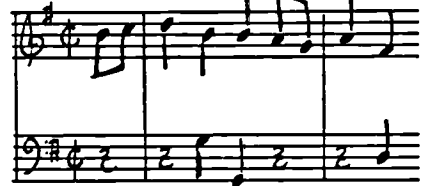
COMMENT: Pepusch composed a concerto grosso based on this solo sonata (see below, 3:016).

1:133 Sonata 13 [G major]

i) The Grove



iii) Allegro



v) Allegro



MSS: B-Bc: 26.478

PRINTED: None

ii) Largo



iv) Echo



vi) Gigue



1:134 Sonata 14 [A minor]

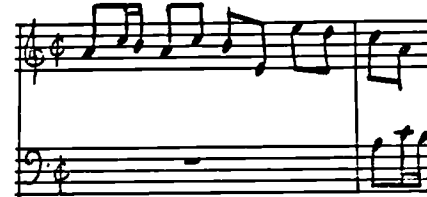
i) Adagio



iii) Largo



ii) Allegro



iv) Allegro

MSS: B-Bc: 26.478; S-Uu: Instr. mus, i hs. 6-7 (No. 6);
US-R: M.219 P424S (Part I, No. 6)

PRINTED: C-19/29

1:135 Sonata 15 [D major]

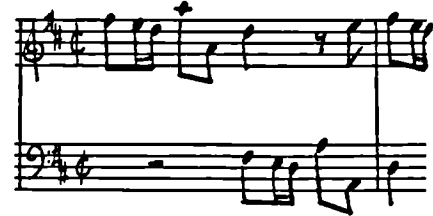
i) [Adagio]



iii) Adagio



ii) Allegro



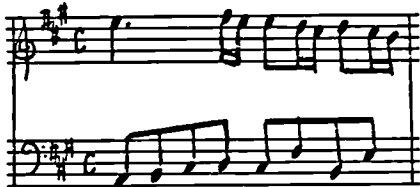
iv) Allegro



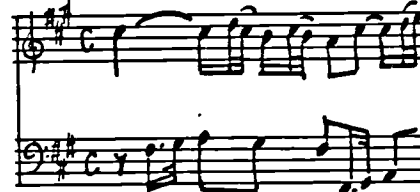
MSS: B-Bc: 26.478; Lb1: Add. 31466 (No. 58; in E)
 PRINTED: None

1:136 Sonata 16 [A major]

i) Adagio



iii) Adagio



ii) Allegro



iv) Allegro



MSS: B-Bc: 26.478
 PRINTED: None

1:137 Sonata 17 [D major]

i) [Adagio]



ii) [Allegro]



iii) [Adagio]



MSS: B-Bc: 26.478
 PRINTED: None

iv) [Allegro]



1:138 Sonata 18 [C major]

i) [Adagio]



iii) [Adagio]



MSS: B-Bc: 26.478
 PRINTED: None

ii) [Allegro]



iv) [Allegro]



1:139 Sonata 19 [D minor]

i) [Adagio]



iii) [Adagio]



MSS: B-Bc: 26.478
 PRINTED: None

ii) [Allegro]



iv) [Allegro]



1:140 Sonata 20 [C minor]

i) [Adagio]



iii) [Adagio]



ii) [Allegro]



iv) [Allegro]



MSS: B-Bc: 26.478

PRINTED: None

COMMENT: Mov'ts i and ii are also used for Sonata No. 11 (1:131/i and ii)

1:141 Sonata 21 [E minor]

i) [Adagio]



iii) [Adagio]



ii) [Allegro]



iv) [Allegro]



MSS: B-Bc: 26.478

PRINTED: None

1:142 Sonata 22 [D minor]

i) Largo



ii) Allegro



fii) [Adagio]



MSS: B-Bc: 26.478

PRINTED: None

iv) Allegro



FIVE SELECT SONATAS [US-R: MS M.219 P424S, Pt. 2, ff. 55-65]

c1700-14

1:143 Sonata 1 [D minor]

i) [Adagio]



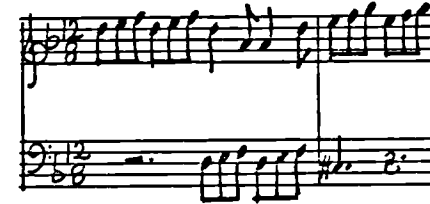
ii) [Allegro]



iii) [Adagio]



iv) [Allegro]



MSS: US-R: M.219 P424S (Pt 2)

PRINTED: None

1:144 Sonata 2 [C major]

i) [Adagio]



ii) [Allegro]



iii) [Adagio]



MSS: US-R: M.219 P424S (Pt 2)
 PRINTED: None

iv) [Allegro]



1:145 Sonata 3 [C minor]

i) [Adagio]



ii) [Allegro]



iii) [Adagio]



iv) [Allegro]



MSS: US-R: M.219 P424S (Pt 2)
 PRINTED: None

1:146 Sonata 4 [G major]

i) [Adagio]



ii) [Allegro]



iii) [Adagio]



iv) [Allegro]



MSS: US-R: M.219 P424S (Pt 2)
 PRINTED: None

1:147 Sonata 5 [E^b major]

i) [Adagio]



ii) [Allegro]



iii) [Adagio]



iv) [Allegro]



MSS: US-R: M.219 P424S

PRINTED: None

MISCELLANEOUS SONATAS FOUND IN VARIOUS MANUSCRIPT AND PRINTED COLLECTIONS

1:148 Sonata [C major] -- Before August 1707

i) Adagio



ii) Allegro



iii) Largo



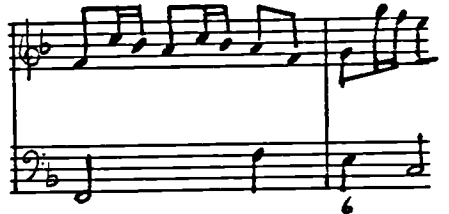
iv) Allegro



v) Ciaccona-Largo



va) Allegro



MSS: None

PRINTED: C-9/13; C-18/18; C-72 (p. 14, mov't ii only, in B^b)

1:149 Sonata [A major] -- Before August 1707

i) Adagio-Presto-Adagio...



iii) Adagio



MSS: None

PRINTED: C-9/14; C-18/19

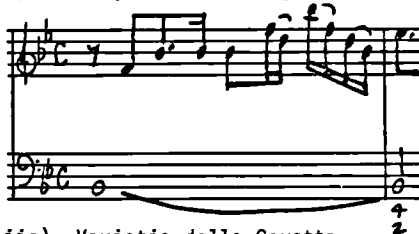
ii) Allegro



iv) Allegro

1:150 Sonata [B^b major] -- Before August 1707

i) Adagio-Presto-Adagio...



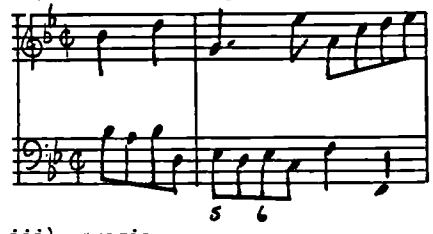
iia) Variatio della Gavotta



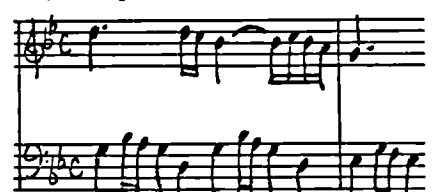
iv) Vivace-Variatio



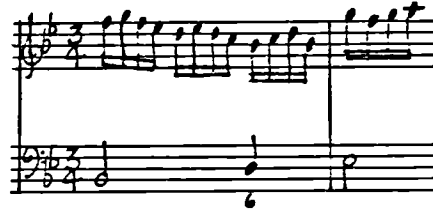
ii) Gavotta Allegro



iii) Adagio



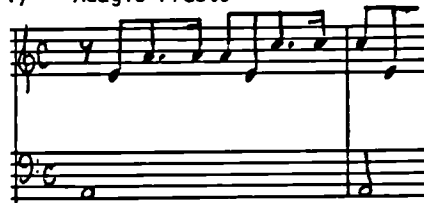
iva) Variatio

MSS: Lb1: Add. 31466 (No. 40)

PRINTED: C-9/15; C-18/20; C-72 (p. 14, mov't iva only)

1:151 Sonata [A minor] -- Before August 1707

i) Adagio-Presto



ii) Presto



iii) Andante



iv) Giga Allegro



MSS: Lb1: Add. 31466 (No. 41; but mov't iv is different, same as 1:110/iv)
 PRINTED: C-9/17; C-18/22

1:152 Sonata [D major] -- Before c1712

i) Adagio



ii) Allegro



iii) Adagio



iv) Allegro



MSS: None
 PRINTED: C-9/18; C-18/23

1:153 Sonata [C major] -- Before 1714

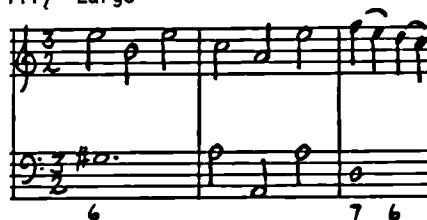
i) Adagio



ii) Allegro



iii) Largo



iv) Allegro



MSS: S-Uu: Instr. mus. i hs. 6-7 (No.1)
 US-R: M.219 P424S (Pt. I, No. 1)

1:154 Sonata [D major] -- Probably before 1714

i) Adagio



ii) Allegro



iii) Adagio



iv) Vivace



MSS: Lbl: Add. 31466 (No. 39)

PRINTED: None

COMMENT: Fred's catalogue (Entry 14) lists Lbl: Add. 31466, but states incorrectly that mov'ts iii and iv are missing.

1:155 Sonata [E minor] -- Probably before 1714

i) Adagio



ii) Allegro



iii) Adagio [or Grave]

Same as 1:107/iii

iv) Allegro

Same as 1:107/iv

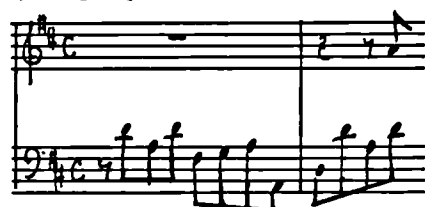
MSS: Lbl: Add. 31466 (No. 42); S-Uu: Instr. mus.
 (No. 13; mov'ts iii and iv only)

PRINTED: C-9/3 (mov'ts iii and iv only)

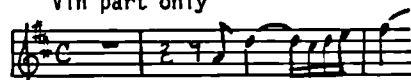
COMMENT: Fred's catalogue (Entry 14) lists Lbl: Add. 31466, but states incorrectly that mov't ii is incomplete and that mov'ts iii and iv are missing.

1:156 Sonata [D major] -- Probably before 1714

i) [Adagio]



Vln part only



iii) Adagio



ii) Allegro



iv) [Allegro]



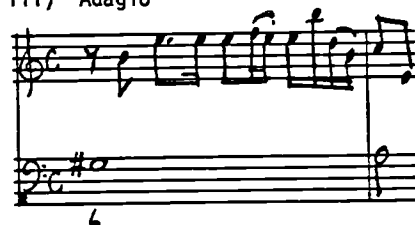
MSS: Lb1: Add. 31466 (No. 43)
 PRINTED: None
 COMMENT: Omitted in Fred's Catalogue

1:157 Sonata [C major] -- Probably before 1714

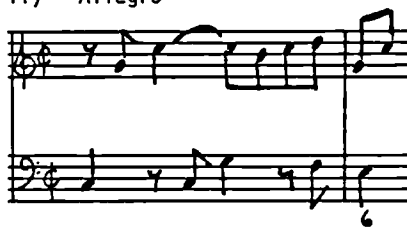
i) Adagio



iii) Adagio



ii) Allegro



iv) Allegro



MSS: Lb1: Add. 31466 (No. 55)
 PRINTED: None
 COMMENT: Fred's catalogue (Entry 14) lists Lb1: Add. 31466, but states incorrectly that mov't iii is incomplete and that mov't iv is missing.

1:158 Sonata [F minor]

i) [Adagio]



iii) [Adagio]



ii) [Allegro]



iv) [Allegro]

MSS: Lb1: Add. 31466 (No. 60)

PRINTED: None

COMMENT: Fred's Catalogue (under entry 14) incorrectly states that mov't iii is incomplete, and also that mov't iv is missing.

1:159 Sonata [D major] for Violin -- Before 1707

i) Same as 1:113/i

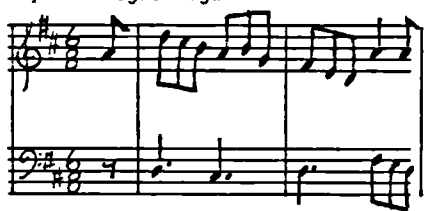
ii) Allegro



iii) Adagio



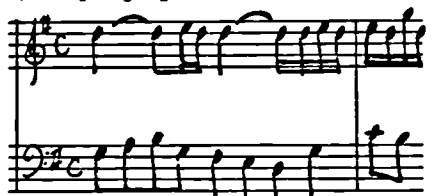
iv) Allegro Giga

MSS: DDR-R0u: Mus. Saec. XVii-37 (No. 7)

PRINTED: None

1:160 Sonata [G major] for Flute Allemande

i) [Adagio]



ii) Sarabande



iii) Menuet



iv) Gigue

MSS: DDR-RQu: Mus. Saec. XVII-37 (No. 10)

PRINTED: None

1:161 Sonata [G major] for Flute Allemande -- Probably before 1714

i) Largo



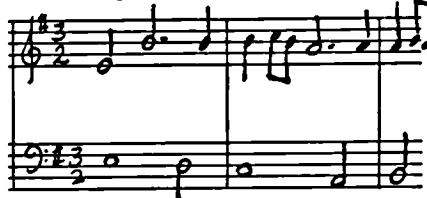
ii) Allegro



Flute Part Only



iii) Adagio



iv) Allegro

MSS: DDR-RQu: Mus. Saec. XVII-37 (No. 11)

PRINTED: None

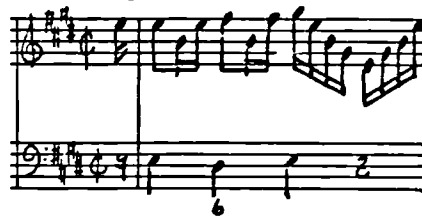
COMMENT: Fred's Catalogue (under entry 28) fails to observe that the manuscript source uses the French violin clef for the flute part; as a result his incipit is a minor 3rd too low.

1:162 Sonata [E major] for Violin -- c1713-20

i) Adagio



ii) Allegro



iii) Largo



iv) Presto



MSS: Ckc: 121 (ff. 26v-28); Mp: BRm 710.5. Cr. 71 (pp. 56-60;
arranged for keyboard)

PRINTED: C-23/1

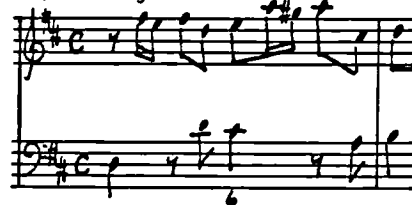
COMMENT: Mp: Mov't iv labelled "Allegro assai".

1:163 Sonata [D major] for Violin -- Before June 1704

i) Largo



ii) Allegro



iii) Adagio



iv) Giga Allegro



MSS: None

PRINTED: C-2/1; C-5/4 (in F); C-7/4 (in F); C-55/1 (in F; mov't iv only).

COMMENT: C-7/4: Mov't i labelled "Adagio". C-55/1 has a second part added for oboe.

1:164 Sonata [A major] for Violin

i) Adagio-Allegro-Adagio ...



ii) Allegro



iii) Adagio



iv) Allegro



MSS: None

PRINTED: C-19/27

1:165 Sonata [C major] for Flute -- Before November 1709

i) Largo



ii) Allegro



iii) Largo



iv) Allegro



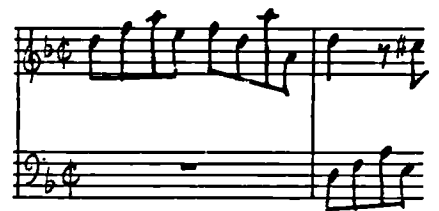
MSS: None
 PRINTED: C-12/1

1:166 Sonata [D minor] for Flute -- Before January 1704

i) Adagio



ii) Allegro



iii) Largo



iv) Giga



MSS: None
 PRINTED: C-1/1; C-12/2; C-21/1; see also C-4 for possible edition

1:167 Sonata [C minor] for Flute -- Before November 1709

i) Adagio



ii) Allegro



iii) Largo



MSS: None
PRINTED: C-12/5

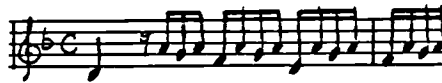
iv) Allegro



SINGLE MOVEMENTS OR INDIVIDUAL PIECES FOR WHICH ONLY THE SOLO PART SURVIVES

1:168 Prelude [D minor] for Violin or Flute

Before c1705



MSS: None
PRINTED: C-72 (p. 7, in G minor); C-73 (p. 16)

1:169 Prelude [B^b major] for Violin or Flute

Before c1705



MSS: None
PRINTED: C-72 (p. 7, in C major); C-73 (p. 28)

1:170 Prelude [B^b major] for Flute

Before c1708



MSS: None
PRINTED: C-72 (p. 14)

1:171 Prelude [D major] for Violin

Before c1705



MSS: None
PRINTED: C-54 (p. 46)

2:000TRIO SONATAS

XII SONATES À DEUX VIOLONS, DEUX HAUBOIS OU DEUX FLUTES TRAVERSIERES
AND BASSE CONTINUE, OP. 3 (Estienne Roger)

Before October 1711
(Most of the sonatas
are also found in an
edition by Pippard
printed before April
1710)

2:001 Sonata 1 [G minor]

i) Adagio

iii) Adagio

MSS: None
PRINTED: C-15/1; C-16/1

ii) Allegro

iv) Allegro

2:002 Sonata 2 [G major]

i) Allegro

iii) Allegro

ii) Adagio

MSS: DDR-D1: 2160-Q-6, Nr. 389
PRINTED: C-15/2; C-16/2

2:003 Sonata 3 [G major]

i) Largo-Allegro



ii) Adagio



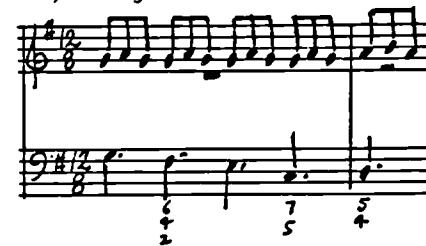
MSS: None

PRINTED: C-15/3; C-16/3

ia)



iii) Allegro

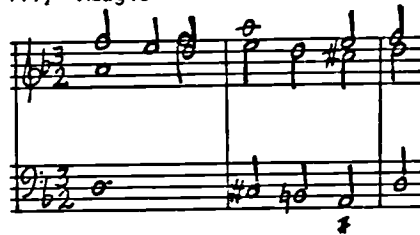


2:004 Sonata 4 [F major]

i) Largo



iii) Adagio



MSS: US-R: M.412.4 P424 (No. 4)

PRINTED: C-15/4; C-16/4

ii) Allegro

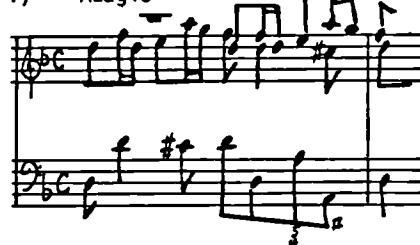


iv) Allegro

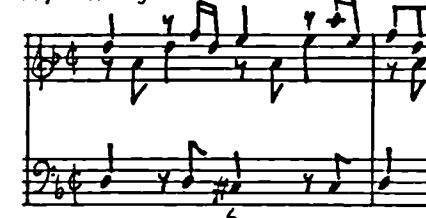


2:005 Sonata 5 [D minor]

i) Adagio



ii) Allegro



iii) Largo



MSS: None

PRINTED: C-15/5; C-16/5

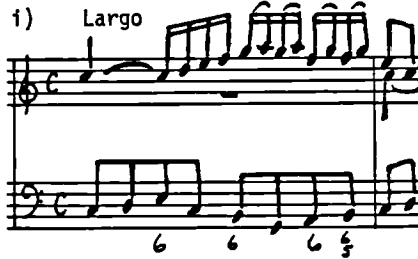
iv) Allegro



2:006

Sonata 6 [C major]

i) Largo



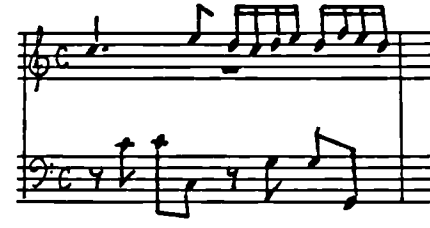
iii) Adagio



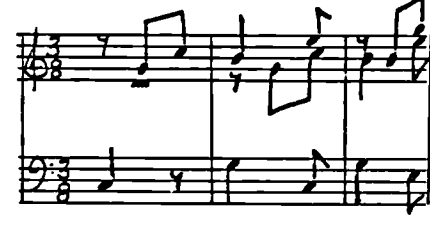
MSS: DDR-D1: 2160-Q-1, Nr 384

PRINTED: C-15/9; C-16/6

ii) Allegro



iv) Allegro



2:007

Sonata 7 [F major]

i) Adagio



iii) Adagio



ii) Allegro



iv) Allegro



MSS: Lkc: Without press-mark (ff. 26v-29); US-R: M.412.4 P424 (No. 1)

PRINTED: C-15/8; C-16/7

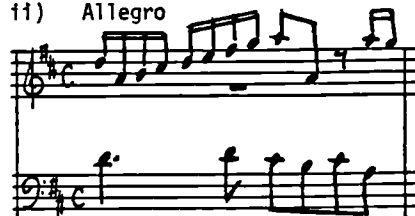
COMMENT: Lkc labels mov't i "Largo".

2:008 Sonata 8 [D major]

i) Largo



ii) Allegro



iii) Adagio



iv) Allegro



MSS: DDR-D1: 216Q-Q-6 (Nr 389; mov'ts i and iv only; see also below, 2:031/i and ii)
 PRINTED: C-15/12; C-16/8

2:009 Sonata 9 [E minor]

i) Adagio



ii) Allegro



iii) Adagio



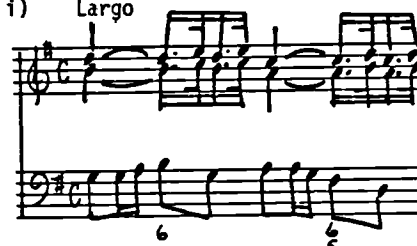
iv) Allegro



MSS: US-R: M.412.4 P424 (No. 8)
 PRINTED: C-15/6; C-16/9
 COMMENT: US-R: Mov't i labelled "Largo"; Mov't iv, bass line written one octave lower.

2:010 Sonata 10 [G major]

i) Largo



ii) Allegro



iii) Adagio



MSS: None

PRINTED: C-15/10; C-16/10

iv) Allegro

2:011 Sonata 11 [B^b major]

i) Largo



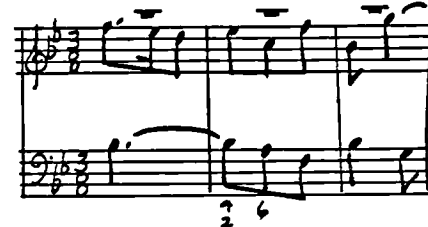
ii) Allegro



iii) Adagio



iv) Allegro

MSS: DDR-ROu: Mus Saec. XVII-37 (No. 13; without ascription)

PRINTED: C-15/11; C-16/11

COMMENT: DDR-ROu scored for oboe and violin.

2:012 Sonata 12 [F major]

i) Largo



ii) Allegro



iii) Adagio



iv) Allegro



MSS: None

PRINTED: C-16/12

MISCELLANEOUS SONATAS FOR TWO SOLO INSTRUMENTS FOUND IN VARIOUS MANUSCRIPT
AND PRINTED COLLECTIONS

2:013 Sonata [E minor], vln 1, vln 2, bc -- Probably before 1707

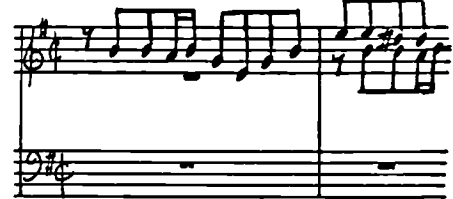
i) Grave



iii) Adagio-Andante



ii) Allegro



iv) Allegro



MSS: Lkc: without press-mark (ff. 25-26v); US-R: M. 412.4 P424 (No. 5)

PRINTED: C-54

COMMENT: US-R labels mov't iii "Adagio-Largo"; C-15 Labels mov't iv "Giga".

2:014 Sonata [D major] "Called Smalcoal", vln 1, vln 2, bc -- Before 1714

i) Vivace



iii) Adagio



ii) Allegro



iv) Presto



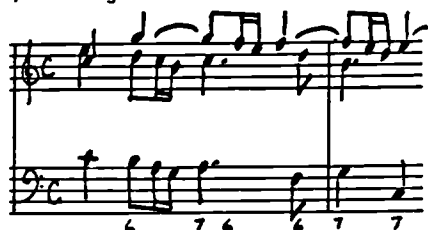
MSS: Lkc: without press-mark (ff. 30v-31)

PRINTED: None

2:015 Sonata [C major], vln 1, vln 2, db

-- Before 1714

i) Largo



iii) Adagio

MSS: Lkc: without press-mark (ff. 33v-36)

PRINTED: None

ii) Allegro



iv) Presto



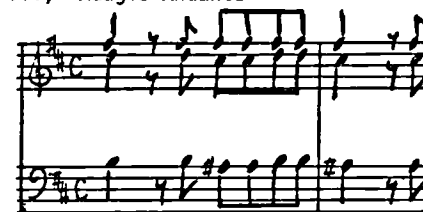
2:016 Sonata [D major], vln 1, vln 2, bc

-- Before 1714

i) Adagio



iii) Adagio-Andante

MSS: Lkc: without press-mark (ff. 36-38); US-R: M.412.4 P424 (No. 3)

PRINTED: None

COMMENT: US-R labels mov't i "Largo", and mov't iii "Adagio-Allegro".

ii) Allegro



iv) Allegro



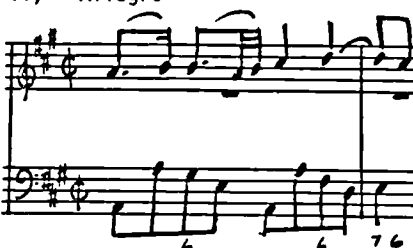
2:017 Sonata [A major], vln 1, vln 2, bc

-- Before 1714

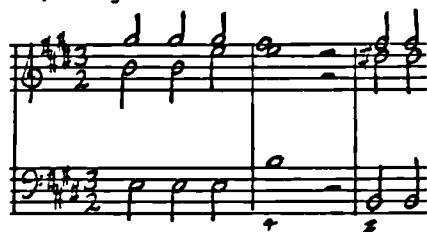
i) Adagio staccato



ii) Allegro



iii) Adagio

MSS: Lkc: without press-mark (ff. 38-40)

PRINTED: None

iv) Allegro



2:018 Sonata [F major], fl, vln, org, b. -- Before 1714

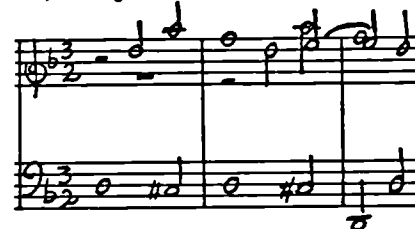
i) Adagio



ii) Allegro



iii) Adagio



iv) Vivace

MSS: Lkc: without press-mark (ff. 40-41; wanting mov't iii);Lcm: 1198(II)

PRINTED: None

2:019 Sonata [D major], vln 1, vln 2, bc. -- Before 1714

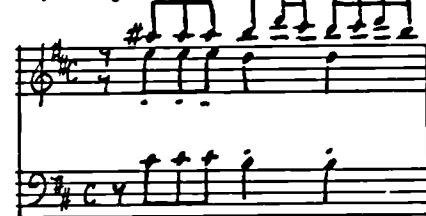
i) Largo



ii) [Allegro]



iii) Adagio

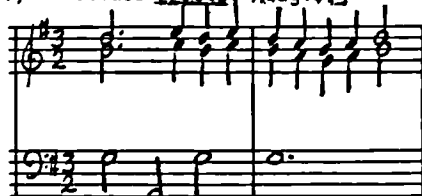


iv) Allegro

MSS: Lkc: without press-mark (ff. 81-83)

PRINTED: None

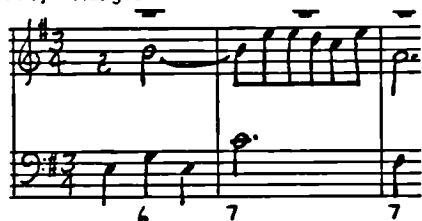
2:020 Sonata [G major], vln, tenor vla, b. -- Before 1714

i) Vivace [~~recte~~, Adagio?]

ii) Allegro



iii) Adagio



iv) Allegro

MSS: Lkc: without press-mark (ff. 61v-64v)

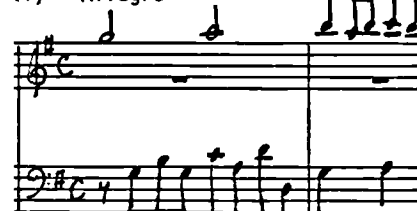
PRINTED: None

2:021 Sonata [G major], fl, gamba, bc -- Before 1714

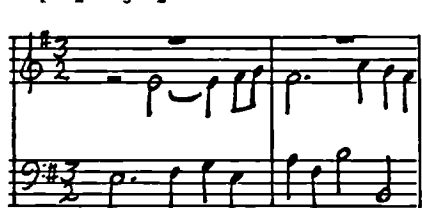
i) [Adagio]



ii) Allegro



iii) [Adagio]



iv) [Allegro]

MSS: Lkc: without press-mark (ff. 64v-69); DDR-D1: 2160-Q-2, Nr 385

PRINTED: None

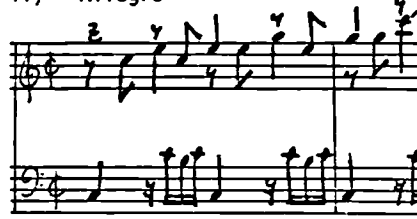
COMMENT: DDR-D1 is scored for flute (written in French violin clef), violin (written one octave higher than the gamba part in Lkc), and bassoon.

2:022 Sonata [C major], fl(G), vln, b. -- Before 1714

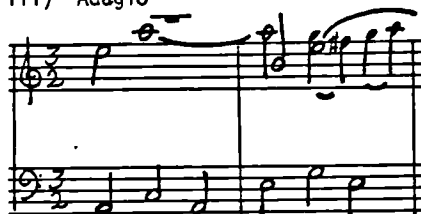
i) Largo



ii) Allegro



iii) Adagio



iv) Presto



MSS: DDR-ROu: Mus. Saec. XVII-37 (No. 2)

PRINTED: None

2:023

Sonata [D minor], fl(G) or vln, vla, bc.

-- Before 1714

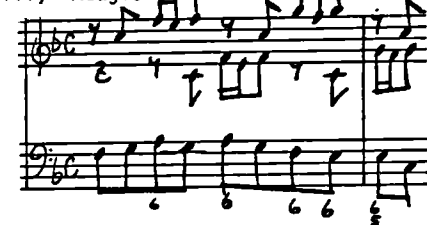
i) Adagio



ii) Allegro



iii) Adagio



iv) Allegro



MSS: DDR-ROu: Mus. Saec. XVII-37 (No. 3)

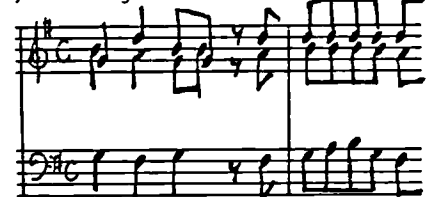
PRINTED: None

2:024

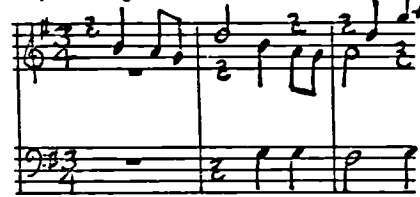
Sonata [G major], 2 ob or 2 fl(G), bsn

-- Before 1714

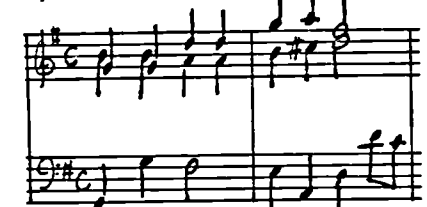
i) Allegro



ii) Adagio



iii) Vivace



iv) Presto



MSS: DDR-ROu: Mus. Saec. XVII-37 (No. 4)

PRINTED: None

2:025

Sonata da Camera [G minor], fl(G) or ob, vln, bc.

-- Before 1714

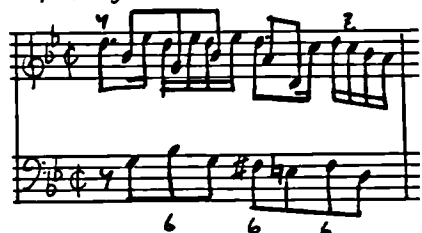
i) Adagio



ii) Allegro



iii) Adagio



iv) Bouree Tempo



v) Menuet Tempo



MSS: DDR-ROu: Mus. Saec.
XVII-37 (No. 5)

PRINTED: None

COMMENT: Perhaps a sonata from
Roger's edition of
X Sonates, Op. 7 (C-26)
by Pepusch, for which no
copy appears to have
survived (see also below,
2:045).

2:026

Symphonia à 3 [G major], fl(G), vln or vla d'amour, lute
or cembalo, bc

-- Probably before 1714

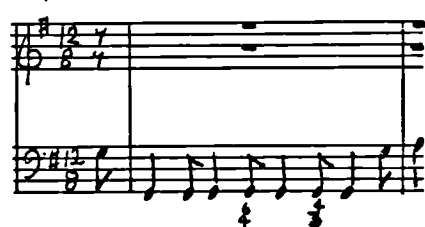
i) Adagio



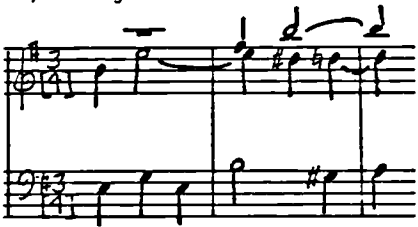
ii) Allegro



iii) Aria Siciliano



iv) Adagio



v) Vivace



MSS: DDR-ROu: Mus. Saec.
XVII-37 (No. 6)

PRINTED: None

COMMENT: Mov't iii, part given
for continuo only.

2:027 Sonata [E minor], fl(G), vln, bc

i) Adagio



iii) Adagio



-- Probably before 1714

ii) Allegro



iv) Presto

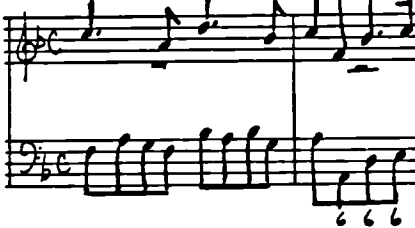
MSS: DDR-D1: 2160-Q-4 (Nr 387); DDR-R0u: Mus. Saec. XVII-37 (No. 8)

PRINTED: None

COMMENT: DDR-R0u has flute part written in French violin clef; mis-copied in Fred's Catalogue (Entry 41). DDR-D1 labels parts as fl(G) or vln, viola da gamba (i.e. the uppermost part transposed down one octave), and basso continuo.

2:028 Sonata [F major], vln 1, vln 2, bc

i) Adagio



iii) Adagio



-- Before 1714

ii) Vivace



iv) Allegro

MSS: US-R: M.412.4 P424 (No. 2); US-Wcm: M.422 A2 P42 (pp. 1-5)

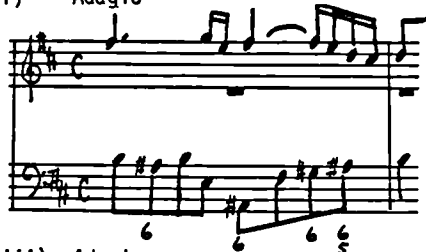
PRINTED: None

COMMENT: US-Wcm labels parts as ob, vln, bc.

2:029 Sonata [B minor], vln, bass viol, bc.

-- Before 1714

i) Adagio



ii) Adagio



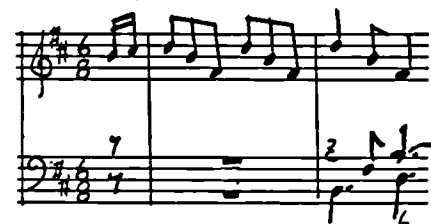
MSS: Lcm: 1198(I)

PRINTED: None

ii) Allegro



iv) Allegro



2:030 Sonata [A minor], vln, vla da gamba, bc.

-- Before 1714

i) Andante



iii) Adagio



MSS: DDR-D1: 2160-Q-3 (Nr 386)

PRINTED: None

ii) Allegro



iv) Allegro



2:031 Sonata [D major], vln, fl(G), bc

-- Probably before 1714

i) Same as 2:008/i

ii) Same as 2:008/iv

iii) Adagio



iv) Rondeaux Allegro



MSS: DDR-D1: 2160-Q-6 (Nr 389; without ascription)

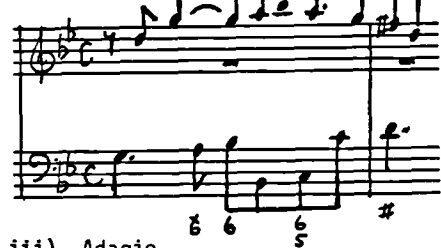
PRINTED: C-16/8 (Mov'ts i and ii only)

COMMENT: Since Pepusch's authorship of mov'ts i and ii can be corroborated, it may be assumed that he composed all four movements.

2:032

Sonata [G minor], fl, ob, bc.

i) Adagio



iii) Adagio



MSS: DDR-D1: 2160-Q-6 (Nr 389)

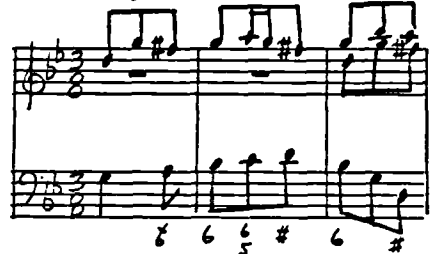
PRINTED: None

-- Probably before 1714

ii) Allegro



iv) Allegro



2:033

Sonata [F major], fl 1, fl 2, bc

i) Adagio



iii) Largo



MSS: Lam: 168 (pp. 79-82); Och: Mus. 1142A (ff. 42-45)

PRINTED: None

-- Probably before 1714

ii) Allegro



iv) [Allegro]



2:034 Sonata [C major], vln 1, vln 2, vlc, bc

Probably before 1714

f) Grave



ii) Allegro



iii) Adagio



iv) Allegro



MSS: US-R: M.412.4 P424 (No. 6)

PRINTED: None

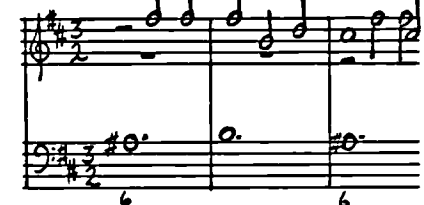
2:035 Sonata [D major], vln 1, vln 2, vlc, bc

Probably before 1714

i) Vivace



ii) Adagio



iii) Andante



iv) Adagio



v) Allegro



MSS: US-R: M.412.4 P424 (No. 7)

PRINTED: None

2:036 Sonata [F major], vln 1, vln 2, vlc, bc

Probably before 1714

i) [Adagio]



iii) Adagio



MSS: US-R: M.412.4 P424 (No. 9)

PRINTED: None

ii) Allegro



iv) Allegro



2:037 Sonata [D major], vln 1, vln 2, vlc, bc

Probably before 1714

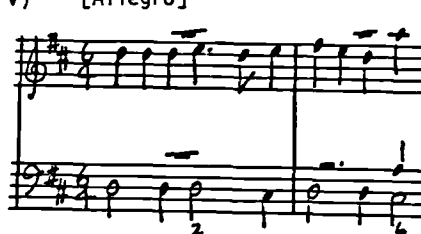
i) [Adagio]



iii) [Andante], senza vln 1.



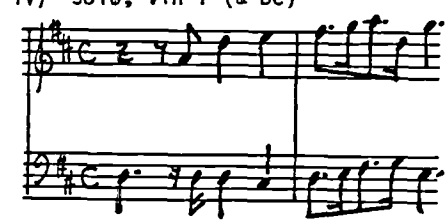
v) [Allegro]



ii) Allegro



iv) Solo, vln 1 (& bc)



MSS: US-R: M.412.4 P424 (No. 10)

PRINTED: None

2:038 Sonata [D major], vln 1, vln 2, vlc, bc

Probably before 1714

i) Vivace



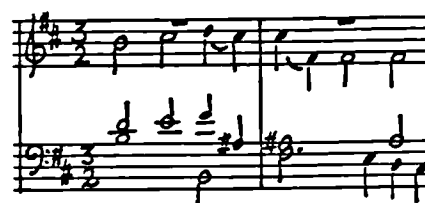
iii) Allegro



v) Allegro



ii) Largo



iv) Adagio

MSS: US-R: M.412.4 P424
(No. 11)

PRINTED: None

2:039 Sonata [G minor], vln 1, vln 2, bc

Probably before 1714

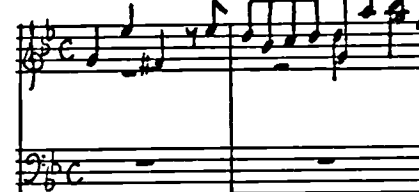
i) Grave



iii) Adagio



ii) Allegro



iv) Allegro

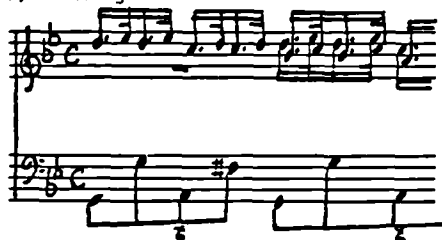


MSS: US-R: M.412.4 P424 (No. 12)

PRINTED: None

2:040 Sonata [G minor], vln 1, vln 2, vla da gamba, bc Probably before 1714

i) Adagio



ii) Allegro



iii) [Adagio]



iv) Gigue



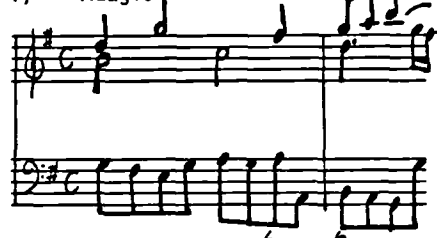
MSS: DDR-D1: 2160-Q-5 (Nr 388)

PRINTED: None

2:041 Sonata [G major], vln 1, vln 2, bc (Incomplete)

Probably before 1714

i) Adagio



ii) Allegro



MSS: Lkc: without press-mark (ff. 94-96v)

PRINTED: None

2:042 Sonata [D major, vln 1, vln 2, bc] (Incomplete)

i) Adagio



ii) Allegro



MSS: Lkc: without press-mark (ff. 48-48v)

PRINTED: None

COMMENT: In the manuscript source, this sonata is preceded by an unidentified piece in D, and is immediately followed by two similar pieces, also in D. It seems unlikely that any of these pieces belong to the sonata, and they are therefore listed separately below, 2:043.

2:043 Three Unidentified Pieces

Probably before 1714



MSS: Lkc: without press-mark
(mov't i, f. 47v; mov'ts
ii and iii, f. 48v)

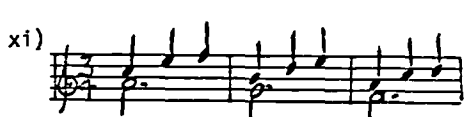
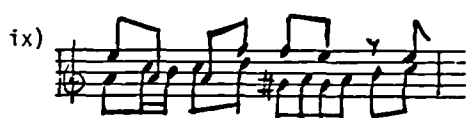
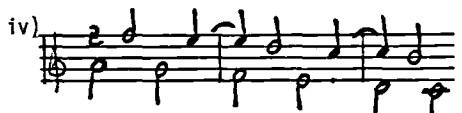
PRINTED: None

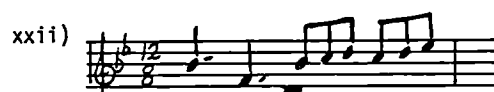
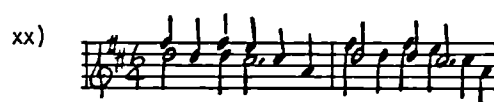
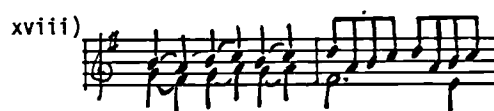
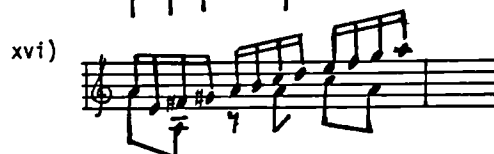
COMMENT: These pieces may be move-
ments from Sonata in D
(Lkc: ff. 48-48v; see above,
2:042); they are considered
here, however, as individual
pieces, perhaps related
dances.

2:044 MR. PEPUSCH'S AIRES FOR TWO VIOLINS (OR TWO FLUTES)
(J. Walsh, P. Randall & J. Hare)

cJune 1709

i) [Theme]





MSS: None
PRINTED: C-10, C-11

WORKS COMPOSED BY PEPUSCH BUT FOR WHICH NO MUSIC IS KNOWN TO HAVE SURVIVED

- 2:045 X Sonates ... opera settima à une flute Traversiere ou Hautbois, c1717-18
un violon (ou a deux violons) & basse continue.
(Estienne Roger)
See under C-26
- 2:046 A Sonata for Violins in 3 parts October 1704
(J. Walsh & J. Hare)
Advertised in The Post Man (11-14 November 1704)
See under C-3

3:000

CONCERTOS, SYMPHONIES, AND OVERTURES
(Excluding Overtures to Stage Works)

VI CONCERTS, OPUS 8, 2 fl or 2 fl(G) and 2 Ob or 2 vln, bc
 (Estienne Roger, c1717-18)

Probably c1700-05

3:001 Concerto 1 [B^b major]

i) Largo

ii) Allegro

iii) Adagio

iv) Allegro

MSS: None
 PRINTED: C-27/1

3:002 Concerto 2 [G major]

i) Vivace

iii) Allegro

ii) Grave

MSS: DDR-ROu: Mus. Saec.
XVII-37 (No. 14)

PRINTED: C-27/2

COMMENT: DDR-ROu scored for 2
German flutes, 2 violins,
bass and cembalo

3:003 Concerto 3 [B^b major]

i) Vivace

iii) Allegro

ii) Largo

MSS: None

PRINTED: C-27/3

3:004 Concerto 4 [F major]

i) Largo

ii) Allegro

iii) Largo

iv) Allegro

MSS: DDR-D1: 2160-0-4 (Nr 381)

PRINTED: C-27/4

3:005 Concerto 5 [C major]

i) Largo

ii) Allegro

iii) Largo



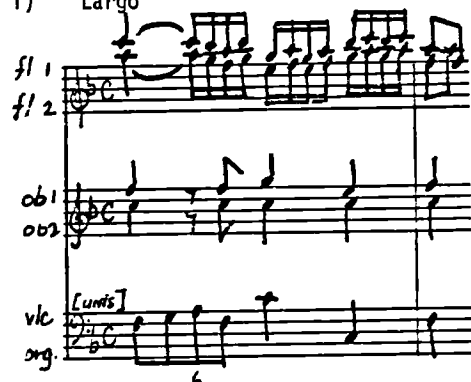
MSS: None
PRINTED: C-27/5

iv) Allegro



3:006 Concerto 6 [F major]

i) Largo



iii) Adagio



ii) Allegro



iv) Allegro

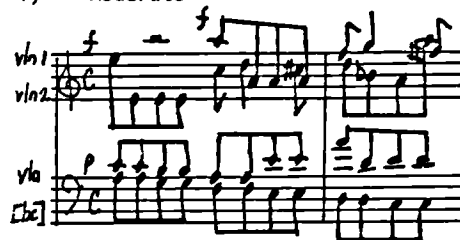


MSS: Lkc: without press-mark (ff. 49-52)
PRINTED: C-27/6
COMMENT: Lkc scored for 2 flutes, 2 violins, and bass.

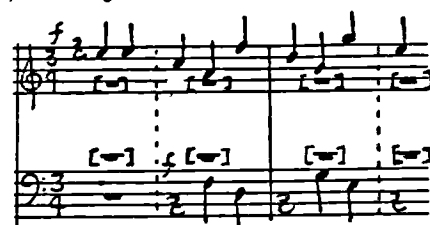
3:007 Concerto [A minor], vln 1, vln 2, vla, bc

c1700-30

i) Moderato



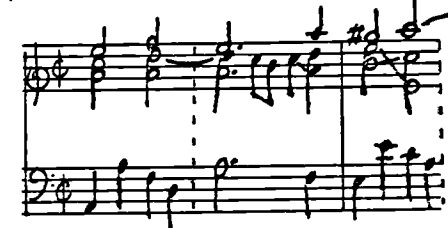
ii) Allegro



iii) Andante



iv) Presto



MSS: US-Wcm: M.196 P41 (pp. 1-7; Autograph score);
 Ob: Ms Mus. c. 103 (ff. 1-30v)

PRINTED: None

COMMENT: Contains solo passages for vln 1 and vln 2.

3:008 Concerto [D minor], [vln 1, vln 2, vla, bc]

c1700-30

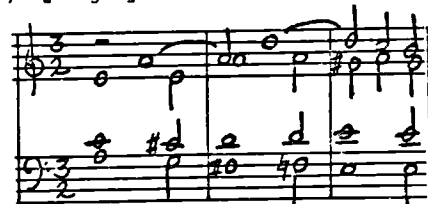
i) [Adagio]



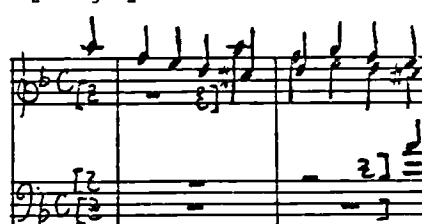
ii) [Allegro]



iii) [Adagio]



iv) [Allegro]



MSS: US-Wcm: M.196 P41 (pp. 8-17)

PRINTED: None

3:009 Concerto Grosso [G major], Conc: vln. Rip: vln 1, vln 2, vla, Before 1714
vlc, bc.

i) Adagio

ii) Vivace

iii) Adagio e piano

iv) Allegro

MSS: DDR-D1: 2160-0-1 (Nr 378); S-Uu: Instr. mus.i hs. 57.3

PRINTED: None

COMMENT: DDR-D1 labels the composition "Sonata". This MS copy also appears to add a second viola part; viola I is, however, a copy of the part for Violin 2, but is transposed a minor third lower throughout. It would seem that the copyist was confused by the use of the French violin clef for Violin 2 in his original.

3:010 Concerto Grosso [D major], Conc: vln 1, vln 2. Rip: vln 1, vln 2, Before 1714
vla, bc.

i) Adagio e staccato

ii) Allegro

iii) Adagio

iv) Allegro

MSS: DDR-D1: 3160-0-2 (Nr 379)

PRINTED: None

COMMENT: Though the title page of the MS indicates solo violin only, the score contains solo sections for violin 2 as well. Mov't 1) is only four bars long and appears to be merely an introduction to mov't 2.

3:011 Concerto Grosso [F major], Conc: vln. Rip: vln 1, vln 2, vla, vlc, bsn, bc.

Before 1714

i) Allegro

ii) Adagio

iii) Presto-Adagio

iv) Allegro

MSS: DDR-D1: 2160-0-3 (Nr 380)

PRINTED: None

3:012 Concerto Grosso [F major], Conc: vln 1, vln 2. Rip: vln 1 (Ob 1), vln 2 (Ob 2), vla, bc

Before 1714

i) Adagio

ii) Allegro

iii) Adagio
[Tutti]
[senza oboes]

MSS: DDR-D1: 2160-0-5 (Nr 382)

PRINTED: None

COMMENT: Oboes 1 and 2 are used in mov'ts i) and iv) only, and then merely to double violins 1 and 2.

iv) Allegro
[Tutti]

3:013 Concerto Grosso [E minor], Conc: vln 1, vln 2. Rip: vln 1, vln 2, vla, bc.

Before 1714

i) Adagio
[Tutti]

ii) Allegro
[Tutti]

iii) [Adagio]

iv) Allegro
[Tutti]

MSS: DDR-D1: 2160-0-6 (Nr 383)

PRINTED: None

3:014 Concerto Grosso [D major], Conc: vln 1, vln 2. Rip: vln 1, vln 2, bc.

Before 1714

i) Adagio
[Tutti]

ii) Allegro
[Tutti]

iii) Adagio

Conc:
vln 1
vln 2

Rip:
vln 1
vln 2

vle
bc

iv) Allegro

[Tutti]
vln 1
vln 2

vle
bc

MSS: DDR-Pph: M. Th. 174

PRINTED: None

3:015 Concerto Grosso [D major], Conc: vln. Rip: vln 1, vln 2,
vln 2, vla, tpt, bsn [& vle], bc.

Before 1714

i) Largo

vln (solo) [Tutti]
Tpt (ind)
vln 1

vln 2
vla

bsn
bc

ii) Allegro

[Tutti]
vln 1
vln 2

vla
bsn
bc

iii) Grave

vln (solo) [Tutti]
vln 1 [Tpt tacet]

vln 2
vla

bsn
bc

iv) Marche

[Tutti]
vln (solo)
Tpt
vln 1

vln 2

vla
bsn
bc

v) Menuet

vln (solo) [Tutti]
Tpt
vln 1

vln 2
vla

bsn
bc

MCS: DDR-RQ: Mus. Saec. XVII-
37 (No. 12)

PRINTED: None

COMMENT: Fred (Entry 47) omits
Mov't iii.

3:016 Concerto Grosso [B^b major], Conc: vln. Rip: vln 1, vln 2, Before 1714
vln, vlc, bc

i) Vivace

ii) Adagio

iii) Allegro

iv) Adagio

v) [Allegro]

MSS: Lkc: without press-mark
(ff. 83v-91v)

PRINTED: None

COMMENT: Mov't ii - the parts are not labelled, but the entire movement appears to be for solo violin and continuo. Indeed, mov'ts ii-v are an arrangement of Pepusch's solo Sonata in B^b (see above 1:132/i-iv).

3:017 Concerto Grosso [A major], vln 1 [apparently solo], vln 2, Probably after 1714
vln 3, vla, bc.

i) Allegro

ii) Adagio

iii) Allegro



MSS: Lam: 90 (pp. 2-16)

PRINTED: None

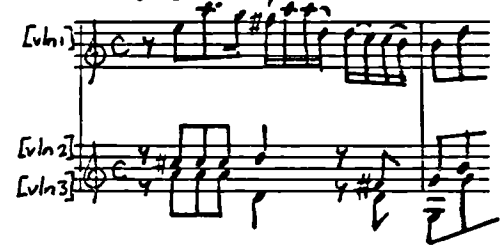
COMMENT: Though the work is scored for three violins, it appears that violin 1 is intended as a solo instrument.

3:018 Concerto Grosso [A minor], vln 1 [apparently solo], vln 2, vln 3, vln 4, vla, bc. Probably after 1714

i) Allegro



ii) [Adagio]



iii) [Allegro]



MSS: Ob: Tenbury 1131 (ff. 11-19v)

PRINTED: None

COMMENT: Violin 1, and perhaps Violin 2, may have been intended as Concertino parts.
Mov't ii - though the parts are not labelled, the scoring appears to be for three violins, without viola and basso continuo.

3:019 Partie Englitaïr [C major], [vln], ob 1, ob 2, ob 3, bc.

Before 1714

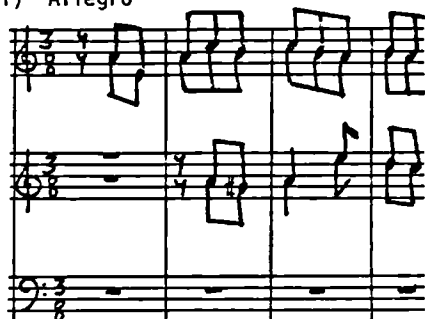
i) [Allegro]



ii) Adagio



iii) Allegro



iv) [Andante]



MSS: DDR-SW: Mus. 4162

PRINTED: None

WORKS COMPOSED BY PEPUSCH THAT REMAIN UNIDENTIFIED, OR FOR WHICH NO MUSIC IS KNOWN
TO HAVE SURVIVED

The following works are listed in Noland's Catalogue (1720):

- Item 55 "3 Concertos by J. C. Pepusch" included in five instrumental part-books of cantatas by Nicola Haym.
- Item 111 "Four Concertos for 6 parts ... by J. C. Pepusch"
For surviving concertos in six parts see, 3:002, 009, 015, 016, 018.
- Item 112 "Five Concertos for the Trumpet ... by J. C. Pepusch", scored for tpt, ob, 4 vlins, vla, b. The "new trumpet piece by Pepusch", advertised to be performed at a concert at Hickford's Room on 11 March 1719 (The Daily Courant, 7-9 March) may have been one of these concertos. In 1721, Pepusch himself added two more trumpet concertos to Noland's inventory under Item 112.
- Item 127 "A Concerto for the Hautboi, Compos'd by J. C. Pepusch."

The following works are noted from performances as reported in The London Stage:

- 3 July 1717 Lincoln's Inn Fields. "Concerto for Flageolet by Dr Pepusch".
- 16 April 1729 Hickford's Room. A Concerto Grossoby Pepusch, "with solo parts for the Harpsichord to be perform'd by Mr Bach".
- 1 May 1732 Lincoln's Inn Fields. A "Grand Concerto composed by Dr Pepusch, to which the Kettle Drums are principal, accompanied with Trumpets, Hautboys, violins, &c.". Performed again on May 8, 9, and 24.
- 1 December 1733 Little Theatre (Haymarket). "Concerto for Two Hautboys Composed by Dr Pepusch." Performed also at Drury Lane on 3 June 1735.

4:000KEYBOARD WORKS

4:001 Voluntary [in C major] - Organ

i) Largo



ii) Flute



iii) Stop Diapason



iv) Cornet



v) Diapason



vi) Sesquialter [sic]

vii) Crem^a [i.e. Cromorne]

viii) Bassoon



ix) The Twelfth



x) Diapason



xi) Trumpet



xii) [Fugue]



MSS: Lam: 168 (pp. 63-75)

Section ii) also in Lco: without pressmark (ff. 60v-62),
mov't ii, labelled "Cornet"

Section v) also in Lco: without pressmark (ff. 87v-89),
mov't i.

PRINTED: None

4:002 Sonata [in C major] - [Harpsichord]

i) Allemand



ii) Aria



iii) Menuet



MSS: BENCoke: C.10 (pp. 52-53)

PRINTED: None

4:003 Sonata [in C major] - [Harpsichord]

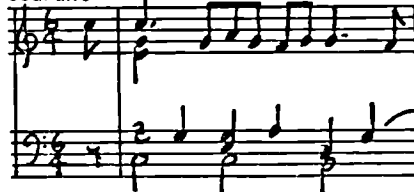
i) Fantasia



ii) Allemande



iii) Courant



MSS: BENCoke: C.10 (pp. 48-51)

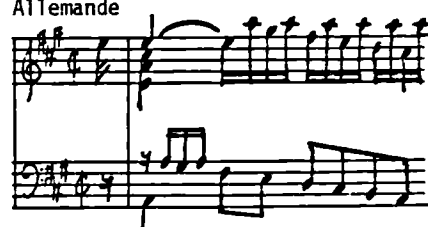
PRINTED: None

4:004 [Suite in A major] - [Harpsichord]

i) Prelude



ii) Allemande



iii) Courante



iv) Saraband



v) [Air]



MSS: Cu: 7059 (ff. 87-90)

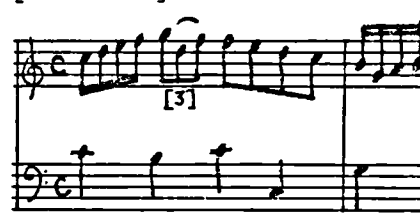
PRINTED: None

4:005 Lesson and Variations - [Harpsichord]

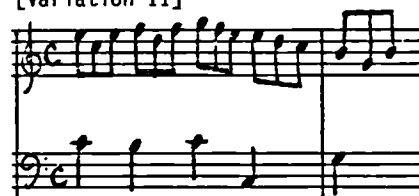
i) Lesson - Allegro



ii) [Variation I]



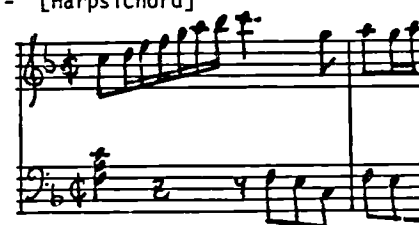
iii) [Variation II]



MSS: Lb1: Add. 35040 (ff. 6v-7v)

PRINTED: None

4:006 Aria - [Harpsichord]



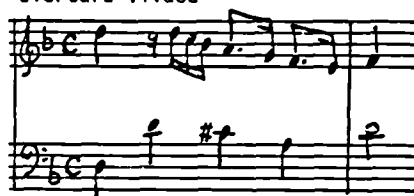
MSS: Lb1: Add. 31577 (f. 19)

PRINTED: None

4:007 Overture and Allegro - [Harpsichord]

Before c1721

i) Overture-Vivace



ii) Allegro



MSS: Lb1: Add. 27932 (ff. 17v-19)
 PRINTED: None

4:008 Prelude and Allemande - Harpsichord

Before 1714

i) Prelude

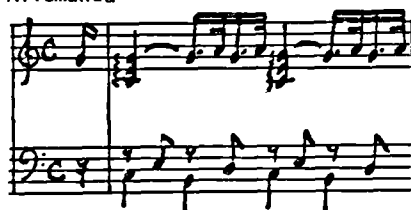
(a)



(b) Presto



ii) Allemande



MSS: Lkc: without pressmark (ff. 18-19)
 PRINTED: None

4:009 Menuetto - [Harpsichord]

Moderato



MSS: Lb1: Add. 35040 (f. 3)
 PRINTED: None

4:010 Aire and Allegro - Harpsichord

i) Aire - allegro [in D major]

ii) Vivace

ARRANGEMENT OF 1:127/ii
(in E major)

MSS: Lbl: Add. 31467 (ff. 58-58v)

PRINTED: None

4:011 Voluntary in D minor [incomplete]

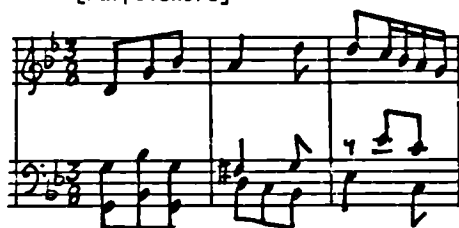
MSS: Lco: without press-
mark (pp. 151-154)

PRINTED: None

COMMENT: Regrettably pp. 151-
153 have been re-
moved; only the
last 21 bars sur-
vive. The pieceappears to be a fugue based on the Hexa-
chord. The closing bars only are given here

4:012 Minuet - [Harpsichord]

Before 1728

MSS: Ldc: 92a (p. 103);
Mp: BRm 710.5 Rf 31 (f. 124v)

PRINTED: None

4:013 Chaconne - [Harpsichord]



MSS: None

PRINTED: C-50

4:014 Voluntary - Harpsichord



MSS: None
PRINTED: C-62

4:015 Two Fugues à 2

i)

Same as 1:020/ii

ii) "Canon 8ve"



MSS: B-Bc: 27.218 (pp. 81-82)
PRINTED: None

4:016 Minuet



MSS: None
PRINTED: C-61; C-63

4:017 [Minuet], "Hanworth House"



MSS: Ob: Mus. Sch. C.41 (f. 17v)
PRINTED: None
COMMENT: Bass line only given in MS.

4:018

"Ground de Mr Pepusch" - Harpsichord

Probably before 1714

1)



ii) Variations

[Var. 1]

2. 3. 4. 5. 6.

7. 8. 9. 10. REPEAT SECTION 1)

11. 12. 13. 14.

15. 16. REPEAT SECTION 1)

Musical notation for the variations of "Ground de Mr Pepusch". The variations are numbered 1 through 16. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A "REPEAT SECTION 1)" instruction is included after variation 10 and variation 16.

MSS: Lb1: Add. 39569 (ff. 236-239)

PRINTED: None

4:019 "Dr. Pepusch's Ground" - Harpsichord

i)



ii) Variations

Var. 1 2 3 5

Second system of musical notation for variations 1 through 5. It consists of two staves, treble and bass, in 3/4 time. The melody is in the treble staff, and the bass staff provides a simple accompaniment.

6 7 8 9 10

Third system of musical notation for variations 6 through 10. It consists of two staves, treble and bass, in 3/4 time. The melody is in the treble staff, and the bass staff provides a simple accompaniment.

11. 12. 13. 14.

Fourth system of musical notation for variations 11 through 14. It consists of two staves, treble and bass, in 3/4 time. The melody is in the treble staff, and the bass staff provides a simple accompaniment.

15. 16. 17. 18.

Fifth system of musical notation for variations 15 through 18. It consists of two staves, treble and bass, in 3/4 time. The melody is in the treble staff, and the bass staff provides a simple accompaniment.

19. 20.

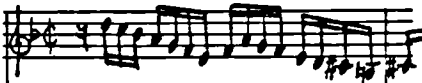
Sixth system of musical notation for variations 19 and 20. It consists of two staves, treble and bass, in 3/4 time. The melody is in the treble staff, and the bass staff provides a simple accompaniment.

REPEAT SECTION i)

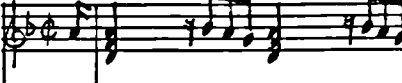
MSS: None
PRINTED: C-33

4:020 [Suite in D minor] - Harpsichord

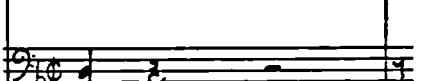
i) Prelude




ii) Almand



iii) Sarabande



iv) Gigue - Allegro



MSS: BENcoker: C-10 (mov'ts ii and iv only, pp. 108-111; attributed, perhaps in error, to Handel); Rivers MS 3 (No. 18, mov't iv only, without ascription).
Lbl: Add. 31467 (ff. 80v-82v); Add. 31577 (ff. 13v-14; mov't iv only, without ascription, labelled "Gigha").
 PRINTED: None

5:000

STAGE WORKS: MASQUES, OPERAS, AND
MUSICAL ENTERTAINMENTS

5:001 Venus and Adonis [Italianate masque]

Librettist, Colley Cibber

First performed - Drury Lane, 12 March 1715

Dramatis personae: Venus - soprano
Adonis - soprano
Mars - tenor (later, bass)

Chorus: satb

Instruments: vln 1, vln 2, vla, ob 1, ob 2, fl 1, fl 2,
fl(G), flageolet, tpt, bsn, vlc, db, bc

i) Overture [in F major], vln 1, vln 2, vla, ob 1, ob 2, bsn, db, bc

(a) Allegro

(b) Adagio e cantabile

(c) Allegro

FIRST INTERLUDE

ii) Aria (Adonis), vln 1, vln 2, vla, ob 1, ob 2, db, bc

Allegro

[D.C.]

- iii) Aria (Venus), vln 1 (ob 1), vln 2 (ob 2), db, bc

Adagio

Musical notation for the first staff of the Aria (Venus) section. It is in treble clef, key of D major (two sharps), and common time (C). The tempo is Adagio. The lyrics are "Ah, sweet A-don- is form'd for joy". The notation includes a repeat sign at the beginning and a fermata over the final note. The ending is marked [D.C.] (Da Capo).

- iv) Aria (Adonis), vln 1 (ob 1), vln 2 (ob 2), vla, db, bc

Allegro

Musical notation for the first staff of the Aria (Adonis) section. It is in treble clef, key of D major (two sharps), and 3/8 time. The tempo is Allegro. The lyrics are "With her a-lone I'll live and die". The notation includes a repeat sign at the beginning and a fermata over the final note. The ending is marked [D.C.] (Da Capo).

- v) Aria (Venus), vln 1 (fl 1), vln 2 (fl 2), vla, db, bc

(Note: According to Walsh's printed edition, this aria is NOT by Pepusch. It is, however, included here for completeness.)

Allegro

Musical notation for the first staff of the Aria (Venus) section. It is in treble clef, key of D major (two sharps), and 3/8 time. The tempo is Allegro. The lyrics are "Swain thy fool-ish sports give ov-er". The notation includes a repeat sign at the beginning and a fermata over the final note. The ending is marked [D.C.] (Da Capo).

- vi) Aria (Adonis), vln 1, vln 2 (ob 1, fl 1), vla, db, bc

Allegro

Musical notation for the first staff of the Aria (Adonis) section. It is in treble clef, key of D major (two sharps), and 3/8 time. The tempo is Allegro. The lyrics are "Cease your vain teas-ing, Love is un-". The notation includes a repeat sign at the beginning and a fermata over the final note. The ending is marked [D.C.] (Da Capo).

- vii) Accompanied Recitative (Venus). vln 1 (ob 1), vln 2 (ob 2), vla, db, bc

Musical notation for the first two staves of the Accompanied Recitative (Venus) section. The first staff is in treble clef, key of D major (two sharps), and common time (C). The lyrics are "Ah! Ye-nus lost, Thy charms no more let flatt'-ring". The second staff is in bass clef, key of D major (two sharps), and common time (C). The notation includes a repeat sign at the beginning and a fermata over the final note. The ending is marked [D.C.] (Da Capo).

- viii) Aria (Venus), vln 1, vln 2, vla, ob 1, ob 2, db, bc

(a) Allegro

Musical notation for the first staff of the Aria (Venus) section (a). It is in treble clef, key of D major (two sharps), and common time (C). The tempo is Allegro. The lyrics are "Cu-pid, Cu-pid bend thy bow, re-venge". The notation includes a repeat sign at the beginning and a fermata over the final note. The ending is marked [D.C.] (Da Capo).

(b) Adagio

Musical notation for the second staff of the Aria (Venus) section (b). It is in treble clef, key of D major (two sharps), and common time (C). The tempo is Adagio. The lyrics are "Let his heart my tor-ment know". The notation includes a repeat sign at the beginning and a fermata over the final note. The ending is marked [D.C.] (Da Capo).

- ix) Aria (Adonis), vln 1 (ob 1), vln 2 (ob 2), vla, db, bc

Allegro

Musical notation for the first staff of the Aria (Adonis) section. It is in treble clef, key of D major (two sharps), and common time (C). The tempo is Allegro. The lyrics are "How sil-ly's the heart of a wo-man". The notation includes a repeat sign at the beginning and a fermata over the final note. The ending is marked [D.C.] (Da Capo).

- x) Duet (Adonis/Venus), bc. Closing ritornello - vln 1 (ob 1), vln 2 (ob 2), vla, db, bc

Affettuoso

Fore-well Ve-nus, wel-come plea-sure, I must [D.C.]

SECOND INTERLUDE

- xi) Instrumental Prelude, vln 1, vln 2, vla, ob 1 (ob 2), tpt, db, bc

Allegro

[Tutti unis]

- xii) Aria (Mars), vln 1, vln 2, vla, db, bc

Allegro

Beau-ty now a-lone shall move him [D.C.]

- xiii) Arioso (Adonis), bd, bc

Come, sweet re- pose [without D.C.]

- xiv) Aria (Adonis), vln 1 (ob 1 & 2), vln 2, vla, db, bc

(Note: According to Walsh's printed edition, this aria is NOT by Pepusch. It is, however, included here for completeness.)

Gen-tle slum-bers, Gen-tle slum-bers life [D.C.]

- xv) Aria (Venus), flageolet, vln 1 (vln 2), vla, db, bc

(a) Introductory Ritornello

flageolet

(b) *Slow*

Chirp-ing warb-lers

Chirp-ing warb-lers Tune your voic-es [without D.C.]

xvi) Aria (Venus), vln 1, vln 2, db, bc

(Note: According to Walsh's printed edition, this aria is NOT by Pepusch. It is, however, included here for completeness.)

What heart could now re-fuse thee [D.C.]

xvii) Aria (Mars), vln 1 (vln 2, ob 1, ob 2), vla, db, bc

Allegro

Thus the brave from war re-turn-ing [D.C.]

xviii) Aria (Adonis), Vln 1, vln 2, vla, ob 1 (ob 2), db, bc

Allegro

On love what great-er curse can fall [D.C.]

xix) Accompanied Recitative (Mars), vln 1, vln 2, vla, db, bc

Oh fad-ing joy, hard, hard fat-ed love

xx) Duet (Venus/Mars), vln 1 (ob 1), vln 2 (ob 2), vla, db, bc

(a) Introductory Ritornello

oh be-lieve me.

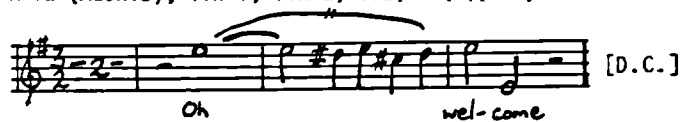
(b) Venus

oh be-lieve me. [D.C.]

Mars

No, no, no, you'll de-ceive me

- xxi) Aria (Adonis), vln 1, vln 2, vla, fl(G), db, bc

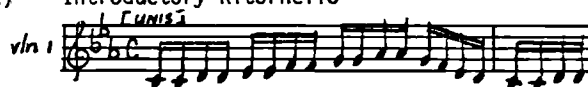


- xxii) Accompanied Recitative (Venus), vln 1, vln 2, vla, db, bc

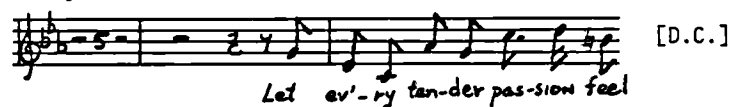


- xxiii) Aria (Venus), vln 1 (vln 2, vla), db, bc

- (a) Introductory Ritornello



- (b) Allegro



- xxiv) Chorus (satb), vln 1, vln 2, vla, ob 1, ob 2, bsn, db, bc



- xxv) Dances, vln 1 (vln 2, ob 1, ob 2) db, bc.

- (a)

- (b)



- (c)



MSS: Lcm: 975 (I), complete score, wanting section xxv;
975 (II), part-books, complete.

Section ii Ob: 70, 71, 72, 75
iii Lam: 90 (pp. 199-200, in C); Ldc: 92b (pp. 81-84, in F); Ob: 70, 71, 75; Ob(n): Tenbury 1131 (ff. 122-123 in F)
iv Ob: 70, 71, 75
v Ob: 70, 71, 72, 75 (in c)
viii Ob: 70, 71, 72, 75
ix Lam: 90 (pp. 200-202, in F)
xii Lam: 90 (pp. 103-104, in f); Ob: 75 (in b)
xv Ob: 70, 71, 72, 75
xvii Ob: 70, 72, 75 (in Bb)
xviii Ob: 70, 71, 72, 75 (in C)

PRINTED: C-25 (wanting recitative sections)

Section ii C-95
iii C-87
xii C-89

5:002 Myrtillo and Laura [Italianate masque]

Librettist, Colley Cibber

First Performed - Drury Lane, 5 November 1715

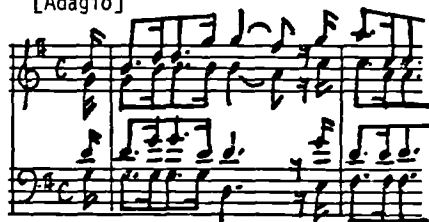
Dramatis personae: Myrtillo - soprano
Laura - soprano
Mopsa - soprano
Lycon - baritone

Chorus: Unison

Instruments: vln 1, vln 2, vla, ob 1, ob 2, fl 1, fl 2, fl 3, bc

i) Sinfonie [in G major], [vln 1 (ob 1), vln 2 (ob 2), vla, bc]

(a) [Adagio]



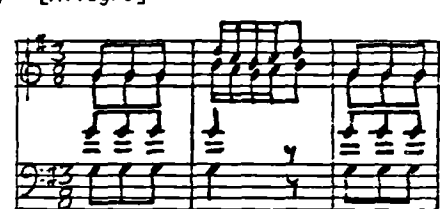
(b) [Allegro]



(c) [Adagio]



(d) [Allegro]



- ii) Aria (Laura), [vln 1 (vln 2), vla, bc]

Myr-til-lo would you woo me [D.C.]

- iii) Aria (Myrtillo), vln 1, vln 2, fl 1, ob 1, vla, bc

Help me love, I sigh, I die [D.C.]

- iv) Aria (Myrtillo), [vln 1, vln 2, vla, bc]

Ne'er let a lov-er his hope give [D.C.]

- v) Aria (Laura), [vln 1, vln 2, vla, bc]

Ah, no! No, no, no, the proof of [D.C.]

- vi) Aria (Myrtillo), [vln 1, vln 2, vla bc]

Let me the tor-men-t feel, let me the tor-ment [D.C.]

- vii) Aria (Laura), [vln 1 (vln 2), vla, bc]

Oh hap-py Myr-til-lo, no more [D.C.]

- viii) Accompanied Recitative (Myrtillo), [vln 1, vln 2, vla, bc]

Hence will I has-ten to some dis-mal cave.

- ix) Aria (Laura), [vln 1 (vln 2), bc]

Now you move me with com-plain-ing [D.C.]

- x) Aria (Myrtillo), [vln 1 (vln 2), bc]

What shall an in-jur'd lov-er do [D.C.]

xi) Arioso Duet (Myrtillo/Laura), bc

Myrtillo
How I lan-guish

Laura
Oh my an-guish 'tis more

xii) Aria (Lycon, Mopsa), bc

[without D.C.]

1) (Lycon) Now all ye swains and lass-es
2) (Lycon) What tho' the nymph de-my you
3) (Mopsa) What tho' the swain ab-jure you

xiii) Duet (Myrtillo/Laura), [vln 1, vln 2, vla, bc]

MYRTILLO
Kind and ten-der

LAURA
I sur-

[D.C.]

Oh the pleas-ure has no
rend-er Oh the pleas-ure has no

xiv) Dances

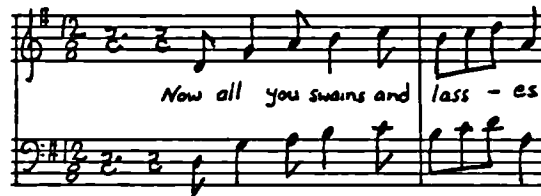
(a) Entrée, [vln 1, vln 2, vla, bc] (b) Entrée, [vln 1, vln 2, vla, bc]

(c) Trio pour les flutes

(d) [vln 1, vln 2, vla, bc]

(e) [vln 1, vln 2, vla, bc]

xv) Chorus (unison), [vln 1, vln 2, vla, bc]



MSS: Lam: 88 (ff. 1-55, complete full score)

Section i Cfw: Mu 102 (ff. 22-24; short score);
 Ob: Mus. c. 103 (ff. 32-51, wanting mov't iv)
 ii Bu: M 1497A; Cfw: Mu 102 (ff. 24v-26)
 iii Cfw: Mu 102 (ff. 26v-27v)
 iv Cfw: Mu 102 (ff. 28v-30)
 v Cfw: Mu 102 (ff. 30v-32v, in g)
 vii Bu: M 1497A

PRINTED: No complete score printed

Section vii C-100
 x C-42 (abridged)

COMMENT: Several arias from other masques by Pepusch were printed in single sheet folio editions in which they were wrongly assigned to Myrtillo and Laura; for these, see below, 5:003/iii, x, and also 5:004/iii, ix. It may further be noted that Cfw: Mu 102 also contains all recitatives up to section v.

5:003 Apollo and Daphne [Italianate masque]

Librettist, John Hughes

First performed - Drury Lane, 12 January 1716

Dramatis personae: Apollo - soprano
 Daphne - soprano
 Peneus - tenor
 Doris - soprano

Instruments: vln 1, vln 2, vla, ob 1, ob 2, fl 1, fl 2, bc

i) [Overture], vln 1 (vln 2), [vla, bc]

(a) Allegro

vln 1
 (vln 2)
 vla
 bc

(b) Adagio

(c) Allegro

- ii) Accompanied Recitative (Daphne), [vln 1, vln 2, vla, bc]

Be - hold! A - gain to her I bow

- iii) Aria (Daphne), vln 1 (vln 2, fl 1, fl 2), bc

How hap - py are we, how Air - y [D.C.]

- iv) Aria (Peneus), [vln 1, bc]

Fee - ble Cu - pid vain de - ceiv - er [D.C.]

- v) Aria (Apollo), [vln 1 (vln 2, ob 1, ob 2, fl 1, fl 2), vla, bc]

Fair bloom - ing crea - ture [D.C.]

- vi) Aria (Daphne), [vln 1 (vln 2), vla, bc]

Cease to sooth thy fruit - less pain [D.C.]

- vii) Duet (Apollo/Daphne), vln 1 (vln 2), bc

APOLLO
No more de - ny me, Oh cease to fly me your [D.C.]
DAPHNE

- viii) Aria (Apollo), [vln 1, bc]

Where Cu - pid's bow is fail - ing [D.C.]

- ix) Aria (Doris), bc

When I was a maid - en of twen - ty [without D.C.]

- x) Aria (Daphne), vln 1 (fl 1), vln 2 (fl 2), vla, bc

Ten - der hearts to ev - ry pas - sion [D.C.]

- xi) Symphony of Instruments, vln 1, vln 2, vla, ob 1, ob 2, bc

- xii) Aria (Apollo), vln (solo), bc

Fair - est mor-tal. Fair-est mor-tal stay and hear [D.C.]

- xiii) Aria (Daphne), [vln 1, bc]

Adagio-Allegro

[Shall I re-turn or no?] [D.C.]

- xiv) Arioso Duet (Apollo/Daphne), vln 1, vln 2, vla, bc

APOLLO
Thy scorn for-bear, Oh

DAPHNE
Thy love for-bear, I must not hear.

- xv) Aria (Daphne), bc

(a) Fa-ther Pen-eus hear me, aid me [without D.C.]

(b) Cease! cease A-pol-lo! Cease!

- xvi) Accompanied Recitative (Apollo), [vln 1, vln 2, vla, bc]

No thun-der e'er shall blast thy boughs, pre-serv'd

xvii) Duet (Apollo/Peneus), [vln 1, vln 2, vla, bc]

Musical score for Duet (Apollo/Peneus). The score is for two parts: Apollo (treble clef) and Peneus (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "No-ture a - lone can love in - spire".

MSS: Lcm: 976 (complete full score)

Section i US-Wc: M.1004. A2P (pp. 1-7)

vii Lam: 90 (pp. 193-195, in F); Ob(n): Tenbury 1131
(ff. 111v-112v, in F)

PRINTED: No complete score printed

Section iii C-93 (incorrectly assigned to Myrtillo and Laura, 5:002)

v C-67

x C-106 (incorrectly assigned to Myrtillo and Laura)5:004 The Death of Dido [Italianate masque]

Librettist, Barton Booth

First performed - Drury Lane, 17 April 1716

Dramatis personae: Dido - soprano
Aeneas - soprano
Cupid - soprano
Mercury - tenor

Instruments: vln 1, vln 2, vla, fl 1, fl 2, ob, tpt, bc

i) [Overture], [vln 1, vln 2, vla, bc]

Musical score for the Overture. The score is for four parts: vln 1, vln 2, vla, and bc. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three sections: (a) [Larghetto], (b) [Allegro], and (c) [Larghetto].

FIRST ENTERTAINMENT

ii) Arioso (Cupid), bc

Musical score for Arioso (Cupid). The score is for one part: bc. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "In vain the God of Sleep be-stows".

- iii) Aria (Cupid), [vln 1, vln 2, vla], fl 1, fl 2, ob, bc

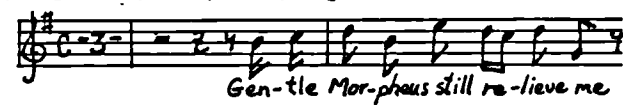


[without
D.C.]

- iv) Arioso (Dido), bc

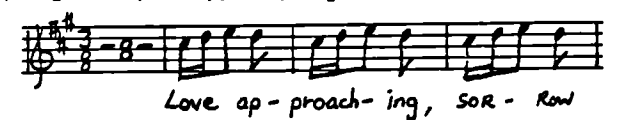


- v) Aria (Dido), [vln 1 (vln 2), vla, bc]



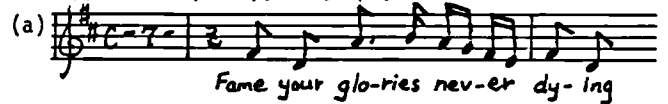
[D.C.]

- vi) Aria (Dido), [vln 1 (vln 2), vla, bc]



[D.C.]

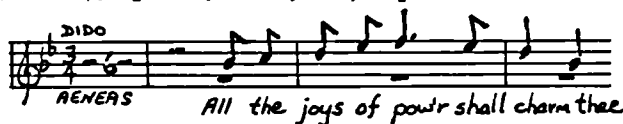
- vii) Aria (Aeneas), vln 1 (ob 1), vla, tpt, bc



[D.C.]

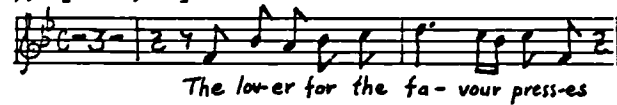


- viii) Duet (Dido/Aeneas), [vln 1, vln 2, vla, bc]



[D.C.]

- ix) Aria (Cupid), [vln 1, bc]



[without
D.C.]

SECOND ENTERTAINMENT

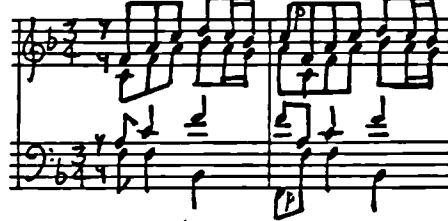
- x) Instrumental Piece, vln 1, vln 2, vla, fl 1, fl 2, bc



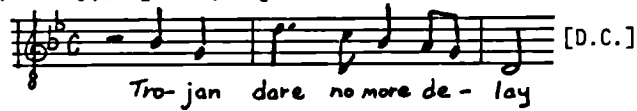
- xi) Aria (Aeneas), bc



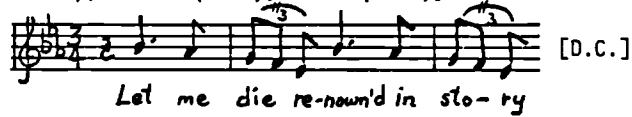
- xii) Instrumental Piece, vln 1 (fl 1), [vln 2 (fl 2), vla, bc]



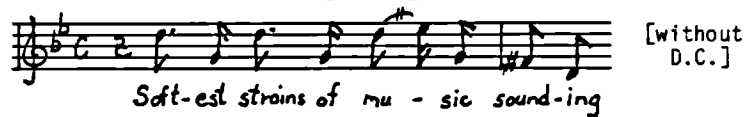
- xiii) Aria (Mercury), [vln 1, bc]



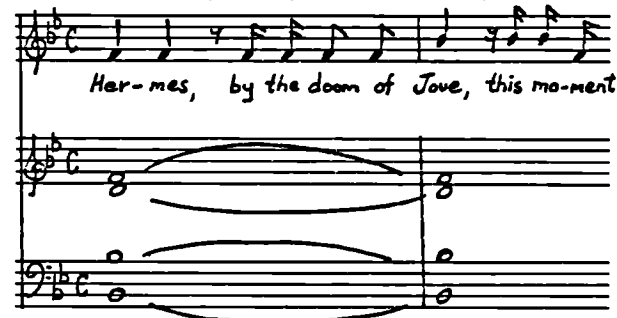
- xiv) Aria (Aeneas), vln 1 (solo), vln 2 (solo), bc



- xv) Aria (Dido), vln 1, vln 2, fl 1 [or ob?], vla, bc



- xvi) Accompanied Recitative (Aeneas), vln 1, vln 2, vla, bc



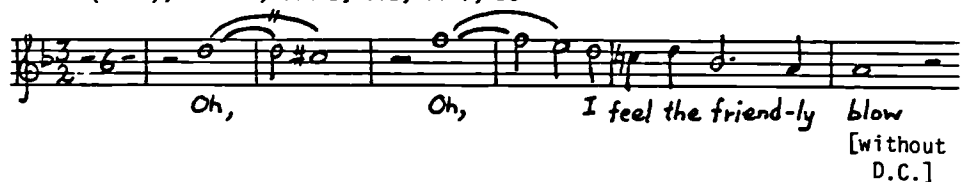
- xvii) Duet (Dido/Aeneas), vln 1, [vln 2, vla, bc]



- xviii) Aria (Cupid), fl, bc



- xix) Aria (Dido), vln 1, vln 2, vla, fl 1, bc



xx) Duet (Cupid/Mercury), [vln 1, vln 2, vla, bc]

CUPID

MERCURY

A sad ex-ample of des-pair

MSS: Lam: 85 (complete full score)

PRINTED: No complete score printed

Section iii C-105 (incorrectly assigned to Myrtillo and Laura, 5:002)
 ix C-98 (incorrectly assigned to Myrtillo and Laura)
 xviii C-91

5:005 The Union of the Three Sister Arts [Musical Entertainment] Librettist, Unknown

First performed - Lincoln's Inn Fields, 22 November 1723

Dramatis personae: Cecilia - soprano
 Apelles - tenor
 Homer - bass

Chorus: satb

Instruments: vln 1, vln 2, vla, ob 1, ob 2, bsn, bc

i) Overture, vln 1, vln 2, vla, ob 1, ob 2, bsn, bc

(a) [Largo]

vln 1

vln 2

vla

bc

(b) [Allegro]

(c) Largo

ob 1

ob 2

vln 1

vln 2

vla

bsn

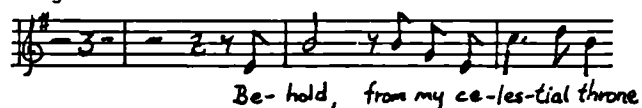
bc

ii) Arioso (Cecilia), bc

(a) Introductory Ritornello



(b) Adagio



iii) Aria (Cecilia), [vln 1, bc]

Vivace



iv) Aria (Homer), [vln 1, vln 2, bc]

Allegro



v) Duet (Cecilia/Homer), [vln 1, vln 2, bc]

(a) Introductory Ritornello



(b) Vivace

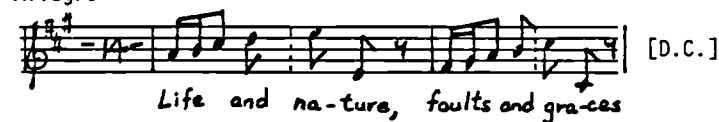


vi) Aria (Apelles), [vln 1, vln 2, bc]

(a) Introductory Ritornello

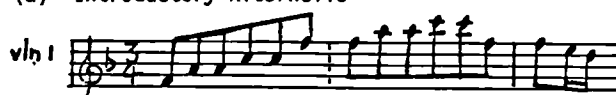


(b) Allegro



vii) Duet (Apelles/Homer), vln 1, vln 2, ob 1, bc

(a) Introductory Ritornello



(b) Allegro

APPELLES
HOMER

By great Ce-cil - ia's in - fluence fired [D.C.]

viii) Trio (STB) and Chorus (satb), bc

(a) Introductory Ritornello

(b) Vivace

CECILIA

Po-et-ry and paint-ing with

CECILIA

mu - sic join, with mu - sic join

APPELLES

HOMER

CHORUS

with mu - sic

[without D.C.]

ix) Accompanied Recitative (Cecilia), [vln 1, vln 2, bc]

Now rise we to the man-sions of the

Adagio e staccato

x) Aria (Cecilia), [vln 1, vln 2, bc]

(a) Introductory Ritornello

[Lupis]

vln 1

vln 2

(b) Allegro

There all cares and fears are end-ed

[D.C.]

(c)

An-gel-ic song, ce-les - tial meas-ure

xi) Chorus (sarb), vln 1, vln 2, vla, bc

In grate-ful cho - rus let us raise

[without D.C.]

MSS: Ckc: 121, section i only

PRINTED: C-30

COMMENT: Though this work almost certainly contained secco recitative sections, Walsh's edition (C-30), the only surviving source, does not include them. Furthermore, Walsh frequently omitted viola and wind parts from his printed editions; there is therefore a possibility that the scoring given here may be incomplete for some movements. It is interesting to note that the introductory ritornello for section vii is the same as that for 7:007/vii(a).

5:006 Music in "Massaniello, or a Fisherman Prince"

Librettist, Unknown

First performed - Lincoln's Inn Fields, probably inserted in a revival of Thomas D'Urfey's play The History of the Rise and Fall of Massaniello (1699-1700) on 29 March 1725

Soloists: TBB

Instruments: vln 1, vln 2, vla, ob 1, ob 2, bc

i) [Prelude in F major], vln 1 (ob 1), vln 2 (ob 2), vla, bc

[f]

p

f

ii) Aria (tenor) and Trio

(a)

T

Our hap-py na-tion's now re-stor'd

[without D.C.]

(b)

T


To heav'n and him in songs of praise, let

B

B

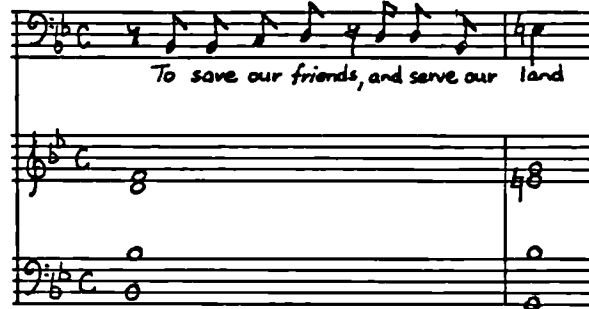
f

- iii) Aria (bass), vln 1, vln 2, vla, ob 1, ob 2, bc



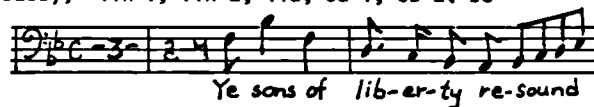
[without D.C.]

- iv) Accompanied Recitative (bass), vln 1, vln 2, vla, bc



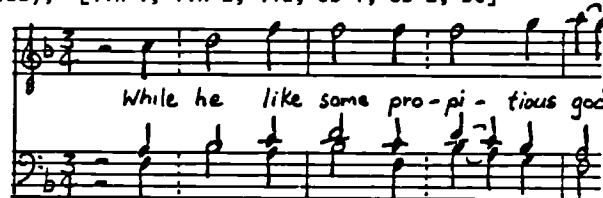
- v) Repeat of section ii(b)

- vi) Aria (bass), vln 1, vln 2, vla, ob 1, ob 2, bc



[without D.C.]

- vii) Trio (TBB), [vln 1, vln 2, vla, ob 1, ob 2, bc]



[without D.C.]

MSS: Lam: 85 (pp. 116-47)

PRINTED: None

COMMENT: Though the only surviving copy (Lam: MS 85) is without ascription, this work may be tentatively attributed to Pepusch on the grounds of (a) musical style, and (b) its inclusion in a manuscript volume that is made up of works known to have been composed by him.

5:007 Additional Songs in the Opera of "Thomyris"

Re-settings of words from Peter Anthony Motteux's original libretto (1707), as well as two songs (noted below) to new words by an unknown author

First performed - Lincoln's Inn Fields, probably for a revival during the 1718-19 season, though it is possible that the songs may have been introduced in an earlier revival in 1716-17.

- i) Thomyris (soprano), [vln 1, vln 2, bc] - Re-setting of original text (1707)



[D.C.]

- ii) Baldo (bass), bc - Setting of new text, author unknown



- iii) Thomyris (soprano), bc - Re-setting of original text (1707)



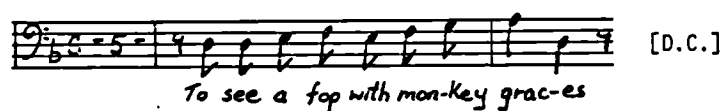
- iv) Thomyris (soprano), [vln 1], bc - Re-setting of original text (1707)



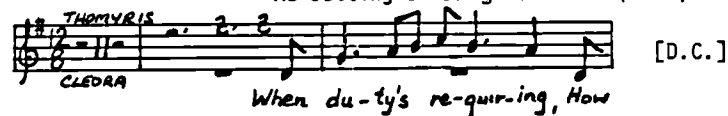
- v) Duet (Orontes, soprano/Tigranes, soprano), bc - Setting of new text, author unknown



- vi) Baldo (bass), [vln 1, vla, bc] - Re-setting of text from revision of 1709



- vii) Duet (Thomyris, soprano/Cleora, soprano), [vln 1, vln 2, vla, bc] - Re-setting of original text (1707)



MSS: Cpc: Mus. 6.24 (ff. 44v-45; section ii only)

PRINTED: C-28

Section ii C-49; C-92

COMMENT: For the Overture to Thomyris, see below, 10:003.

5:008 Additional Song in the Opera of "Camilla"

Setting of new words by an unknown author; not found in Owen Swiney's translation (1706) of the original Italian libretto.

First performed - Lincoln's Inn Fields, probably for a revival during the 1718-19 season, though it is possible that the song was introduced in an earlier revival in 1716-17.

Lavinia (soprano), [vln 1, vln 2, bc]



MSS: Lam: 90 (pp. 129-30)

PRINTED: C-28

COMMENT: In addition to 'Save me, with joy possess me', Lam: MS 90 (pp. 125-92) contains 27 arias from *Camilla*; each of the arias appears without ascription, and each is set to English words found only in the 1717 version of the libretto. It is possible that some or all of these arias were composed by Pepusch. Since there is no evidence to support Pepusch's authorship, none of the arias is included here.

5:009 Overture to "The Beggar's Opera" [Ballad Opera], vln 1, vln 2, vla, ob 1, ob 2, vlc, bc
(Librettist, John Gay)

First performed - Lincoln's Inn Fields, 29 January 1728

(i) [Adagio]



(ii) Allegro



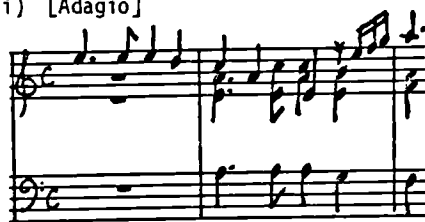
MSS: Ob: Mus. 57.d.68 (pp.158-59; part for vln 2 only)

PRINTED: C-31

5:010 Overture to "The Wedding" [Ballad Opera], vln 1, vln 2, vla, ob 1, ob 2, bc
(Librettist, Essex Hawker)

First performed - Lincoln's Inn Fields, 6 May 1729

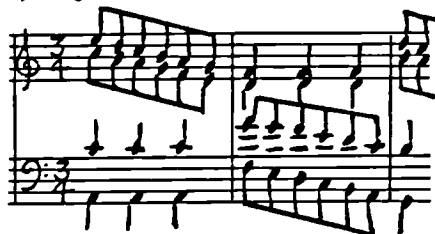
(i) [Adagio]



(ii) Allegro



(iii) Largetto



MSS: None

PRINTED: C-32

WORKS COMPOSED BY PEPUSCH, BUT FOR WHICH NO MUSIC IS KNOWN TO HAVE SURVIVED

5:011 Music in The History of Dioclesian, or The Prophetess

A revival of this stage piece opened at Lincoln's Inn Fields Theatre on 28 November 1724. The advertisements noted that the production was "revised with alterations, the vocal parts all new set to musick"; no composer was given. Mary Granville, the diarist and a loyal Handelian, attended the revival and commented in a letter (dated 12 December 1724) to her sister, Ann, that "instead of Purcell's musick which I expected, we had Papuch's [sic], and very humdrum it was". [The Autobiography and Correspondence of Mary Granville, Mrs. Delany (1861), I, 101-02]

5:012 Overture to The Wonder of the World, or an Honest Yorkshireman

This ballad opera by Henry Carey opened on 15 July 1735 at the Little Theatre in the Haymarket. There is no mention of Pepusch in any of the surviving bills. The following year, however, the work was presented on 15 January at Aungier Street, Dublin when the advertisement noted, "the Overture composed by Dr. Pepusch, and the songs set by Mr. Carey". [Reported in T. J. Walsh, Opera in Dublin 1707-1797 (Dublin, 1973), p. 56]

5:013 Circe (1677)

A play by D'Avenant, revised by Lewis Theobald for a revival at Lincoln's Inn Fields on 11 April 1719. Most of the music was by Galliard, but according to the printed libretto (1719), Pepusch contributed at least one song, 'Cease valiant hero, cease to grieve', for which Theobald added a new stanza beginning 'Pleasure and delight shall meet thee'. The printed libretto places the song in Act II; "The following air, set to Musick by Dr. Pepusch, and sung by Mrs. Fletcher, as Iris". No music is given.

NOTE: For music in The Rape of Helen (1737) see below, 10:019;
and in Orestes (1731), see below, 10:020.

6:000CANTATAS FOR SOLO VOICESIX ENGLISH CANTATAS [Book I]
(Walsh, Randall, & Hare)

April 1710

6:001 Cantata 1. 'As beauty's goddess from the ocean sprung' (The Island of Beauty)
Poet - John Hughes
S / bc

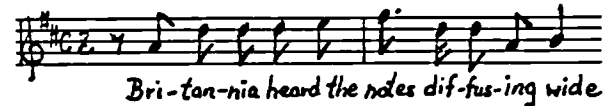
(i) Recitative



(ii) Aria



(iii) Recitative



(iv) Aria



MSS: None

PRINTED: C-14/1; C-88

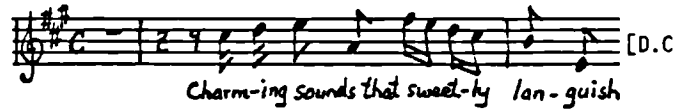
COMMENT: Hughes' Works (1735) gives the title as On English Beauty.6:002 Cantata 2. 'See, from the silent grove Alexis flies' (Alexis)
Poet - John Hughes
S / vlc, bc

(i) Recitative



(ii) Aria, bc

Largo



(iii) Recitative



(iv) Aria, vlc, bc Vivace



MSS:

Ckc: 251 (ff. 26v-27v, in C; final aria is incomplete)Lam: 90 (pp. 17a-19, in C) and also (pp. 208-210, in B^b, without vlc)Lbl: Add. 33287 (ff. 48-50, in C, without vlc)

Add. 35040 (ff. 43v-48v)

Add. 37522 (ff. 9-13)

Ldc: LXXXVI and LXXXIX (in C)

XCII (pp. 164-173, in C)

92c (ff. 27-30v, in C)

Ob: Mus. c. 107 (ff. 71v-73, in C, without vlc)Ob(n): Tenbury 1131 (ff. 109-110v, in B^b, without vlc)Eire-Dtc: 3592 (ff. 29v-30, in C, without vlc)F-Pc: Res V.S. 1419 (No. 3)

PRINTED:

C-14/2; C-34; C-35; C-47; C-51; C-60; C-66;
C-68; C-69; C-76; C-104

6:003

Cantata 3.

'Fragrant Flora hast appear' (The Spring)

Poet - John Hughes

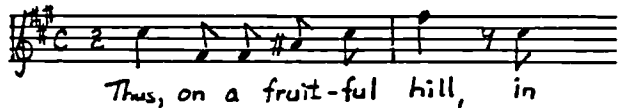
S / vln, bc

(i) Aria, vln, bc

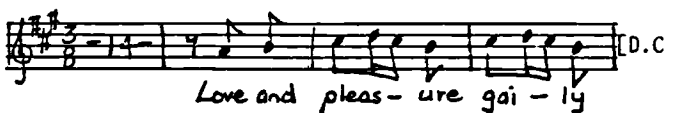
Largo



(ii) Recitative



(iii) Aria, vln, bc



MSS: Lam: 37 (ff. 20v-25v)
Och: 70 (reversing the volume, ff. 38-37v; vln part only, for both arias)

PRINTED: C-14/3

6:004 Cantata 4. 'Miranda's tuneful voice and fame' (Miranda)
 Poet - John Hughes
 S / vln, bc

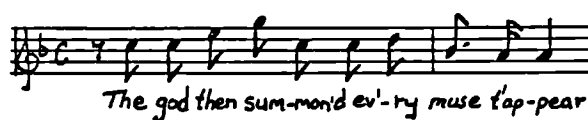
(i) Recitative



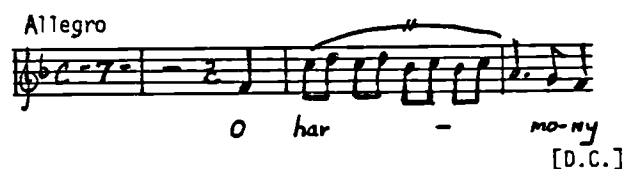
(ii) Aria, vln, bc



(iii) Recitative



(iv) Aria, vln, bc



MSS: Och: 70 (reversing the volume, ff. 37v-36; vln part only, for both arias)

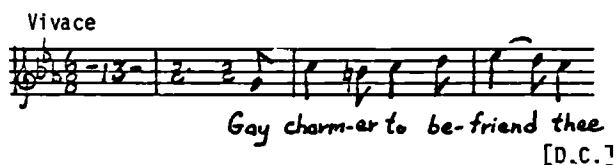
PRINTED: C-14/4

6:005 Cantata 5 'While Corydon, the lonely shepherd' (Corydon)
 Poet - John Hughes
 S / fl, bc

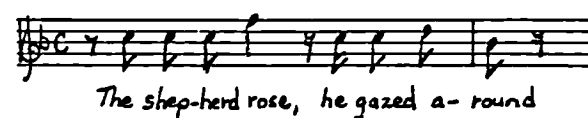
(i) Recitative



(ii) Aria, fl, bc



(iii) Recitative



(iv) Aria, fl, bc

Allegro



MSS: None

PRINTED: C-14/5

6:006 Cantata 6 'Airy Cloe, proud and young' (Cloe)

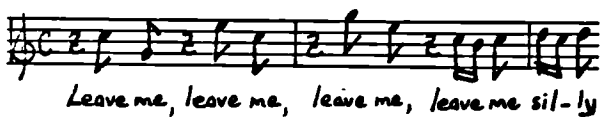
Poet - John Hughes

S / vln 1, vln 2, ob, vla, bc

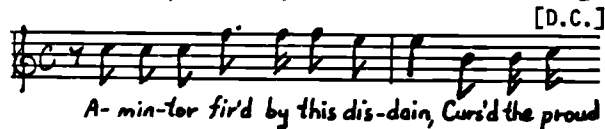
(i) Recitative

(ii) Aria, vln 1,
vln 2, vla, bc

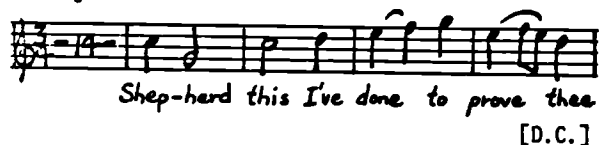
Vivace



(iii) Recitative

(iv) Aria, vln 1,
vln 2, vla,
ob, bc

Allegro



MSS: Ldc: XCII (pp. 180-186, in B^b); 92c (ff. 37v-42v, in B^b; and the following part-books - LX XVI - XCI.

PRINTED: C-14/6

COMMENT: Hughes' Poems (1735) gives the title as The Coquet.

SIX ENGLISH CANTATAS, Book II
(Walsh & Hare)

May 1720

6:007 Cantata 1. 'Love frowns in beauteous Myra's eyes' (Myra)

Poet - John Hughes

S / fl, bc

(i) Aria, fl, bc

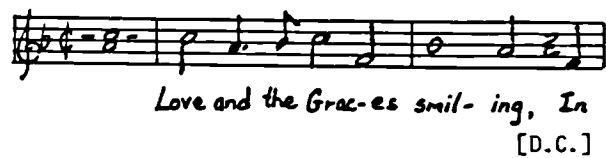
Affettuoso



(ii) Recitative



(iii) Aria, fl, bc



MSS: CDp: M.C. 1. 34 A (ff. 1-6v, in G)

PRINTED: C-29/1

6:008 Cantata 2. 'Cleora sat beneath a shade'

Poet - John Slaughter

S / fl, bc

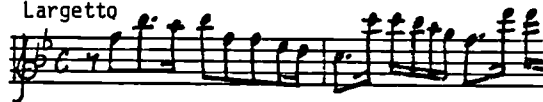
(i) Recitative



(ii) Aria, fl, bc

(a) Introductory
Ritornello

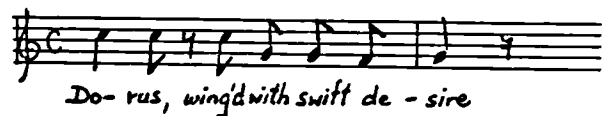
Larghetto



(b) Voice



(iii) Recitative



(iv) Aria, [fl], bc



MSS: CDp: M.C. 1. 34 A (ff. 7-11)

PRINTED: C-29/2

6:009 Cantata 3. 'When love's soft passion'

Poet - James Blackley

S / fl, bc

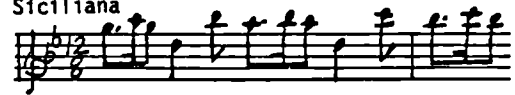
(i) Recitative



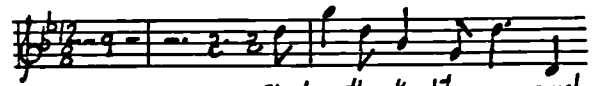
(ii) Aria, fl, bc

(a) Introductory
Ritornello

Siciliana



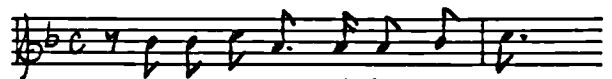
(b) Voice



Oh love thou know'st my an-guish

[D.C.]

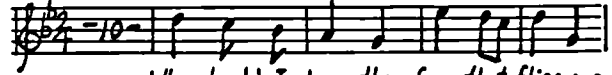
(iii) Recitative



The god of Love who heard my pray'r

(iv) Aria, fl, bc

Vivace



Why should I love the fair that flies me

[D.C.]

MSS: CDp: M.C.1. 34 A (ff. 11v-17)

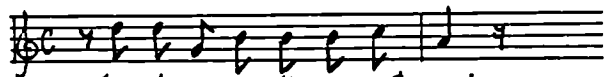
PRINTED: C-29/3

6:010 Cantata 4. 'Menalcas once the gayest swain'

Poet - Mr. Gee

S / fl, bc

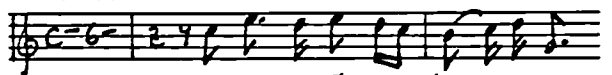
(i) Recitative



Me-nal-cas once the gay-est swain

(ii) Aria, fl, bc

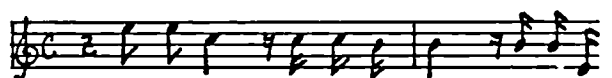
Vivace



Be-ware my Thyrs-sis how you prove

[D.C.]

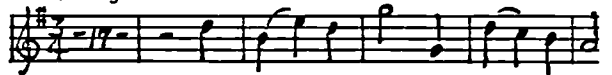
(iii) Recitative



Soon, a-las, the heed-less youth, For-got the

(iv) Aria, fl, bc

Allegro



Ah sim-ple boy your boast-ed sense

[D.C.]

MSS: CDp: M.C. 1. 34 A (ff. 17v-21v)

Lcm: 1097 (ff. 40v-44v)

PRINTED: C-29/4

6:011 Cantata 5. 'Kindly fate at length release me'

Poet - Lewis Theobald

S / vln 1, vln 2, vla, tpt, bc

(i) Aria, vln 1, vln 2, vla, bc

Adagio

Kind ly

Affettuoso

Kind-ly fate at length re-lease me [D.C.]

(ii) Recitative

Thus to his lyre the droop-ing swain

(iii) Aria, vln 1, vln 2, vla, tpt, bc

(a) Introductory tpt
Ritornello vln 1

Allegro

(b) Voice

Rouse, rouse, rouse, and con-quest lies be-fore you [D.C.]

MSS: None

PRINTED: C-29/5

6:012 Cantata 6 'While pale Britannia pensive sate [sic]' (The Britannia)
Poet - Colley Cibber
S / vln 1, vln 2, vla, tpt, bc

(i) Recitative

While pale Bri-tan-nia pen-sive sate [sic]

(ii) Aria, vln 1,
vln 2, vla, bc

Largo

How long, how long un-hap-py Isle [D.C.]

(iii) Recitative

She sigh'd and would have far-ther said

(iv) Aria, vln 1,
vln 2, vla,
tpt, bc

Allegro

No more Bri-tan-nia sigh no more [D.C.]

MSS: Lcm: 1097 (ff. 29-36)

PRINTED: C-29/6

COMMENT: Undoubtedly this was the "new English Cantata (never

performed before) by Mrs. Margarita, called the Britannia, compos'd on the occasion of His Majesty's happy arrival in his Dominions", performed as an entr'acte piece at Drury Lane on 7 April 1715 (reported in The London Stage).

MISCELLANEOUS SOLO CANTATAS

6:013 'An hapless sheapherd [sic] on the plain'
Poet - Not known

Before August 1720

S / vln 1, vln 2, bc

i) Sy[mphony]

Allegro



ii) Recitative

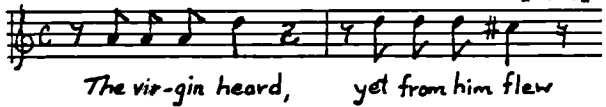


iii) Aria, [vln 1, vln 2, bc]
vln 2, bc]

Largo

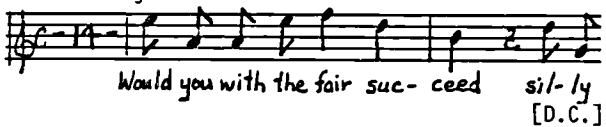


iv) Recitative



v) Aria, [vln 1, vln 2, bc]

Allegro



MSS: BU: M. 1497A (no folio number)

PRINTED: None

6:014 'On fam'd Arcadia's flow'ry plain' (Pastora)
Poet - John Hughes

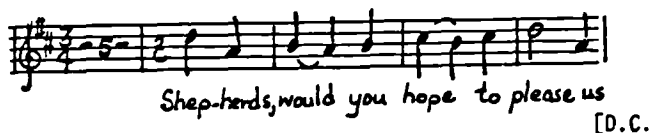
Before June 1720

S / ob, bc

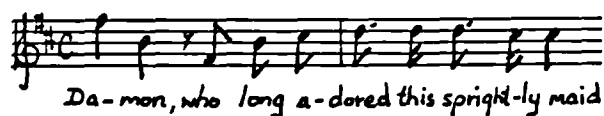
i) Recitative



ii) Aria, bc



iii) Recitative



iv) Aria, ob, bc



MSS: None

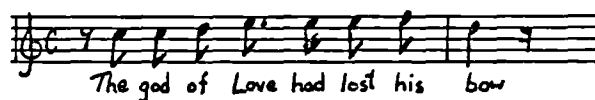
PRINTED: C-48 (pp. 1-4)

6:015 'The god of love had lost his bow'
Poet - Not known

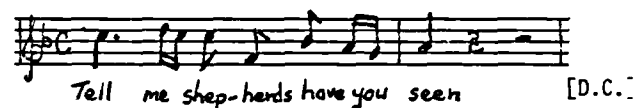
Before June 1720

S / bc

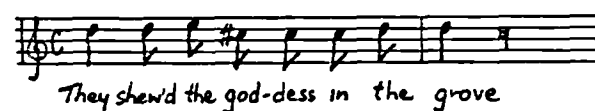
i) Recitative



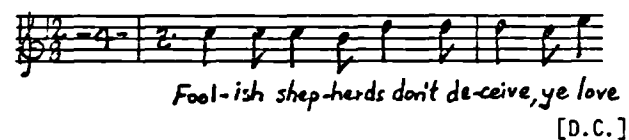
ii) Aria, bc



iii) Recitative



iv) Aria, bc



MSS: F-Pc: Res V.S. 1419(2); Lbl: Add. 33,287 (ff. 50-51v).

PRINTED: C-48 (pp. 9-11); C-90

6:016 'Twas on the eve of a fair summer's day'
Poet - Not known

Probably c1720-25

S / bc; "Nell' arie Tutti Stromenti all ottava'

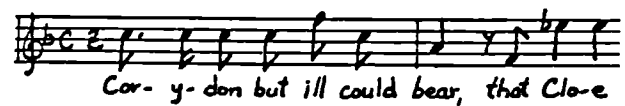
i) Recitative



ii) Aria [Thyrsis], bc



iii) Recitative



iv) Aria [Corydon], bc



v) Recitative



vi) Aria [Colin], bc

MSS: Lcm: 1097 (ff. 50-54v)

PRINTED: None

COMMENT: This cantata was almost certainly composed for the theatre and may have been staged using four soloists; the characters of Thyrsis, Corydon, and Colin, with perhaps a narrator singing the recitative sections.

6:017 'S'io peno e gemo in duolo estremo'
Poet - Not known

Probably c1714-20

S / ob, bc

i) Aria, ob, bc



ii) Recitative

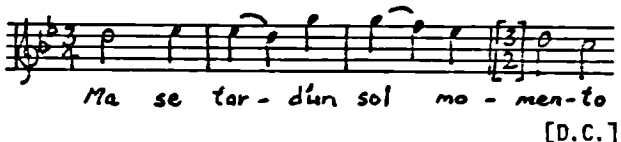


iii) Aria, ob, bc.

(a)



(b)



MSS: Lcm: 1097 (ff. 45-49v)
 PRINTED: None

6:018 'Vorrei scuoprir l'affanno'
 Poet - Not known

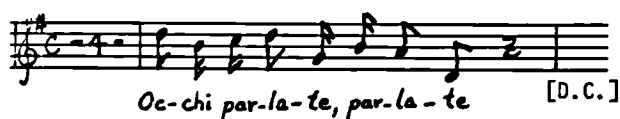
Probably c1714-20

S / vln, bc

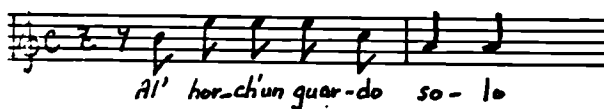
i) Arioso, bc



ii) Aria, vln, bc



iii) Recitative



iv) Aria, vln, bc



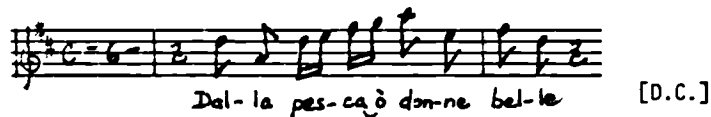
MSS: Lcm: 1097 (ff. 36v-40)
 PRINTED: None

6:019 'Dalla pesca ò donne be'le'
 Poet - Not known

Before 1714

(Miscellaneous aria; probably from an unidentified cantata)

S / vln, bc



MSS: Lkc: without press-mark (ff. 92-93v)
 PRINTED: None

- 6:020 'Per sentier fiorito, e molle' Before 1714
Poet - Not known

(Miscellaneous aria; probably from an unidentified cantata)

S / [vln], bc



MSS: Lam: 37 (ff. 19-20)

PRINTED: None

WORKS COMPOSED BY PEPUSCH, BUT FOR WHICH NO MUSIC IS KNOWN TO HAVE SURVIVED

- 6:021 'A severa battaglia' Before August 1720
Listed in Noland's Catalogue (1720), Item 33, without description.

- 6:022 'Fame and Isis joined in one' (Ocean's Glory, or A Parley of the Rivers) 1714
- | | | |
|-------|------------|--|
| (i) | Recitative | 'Fame and Isis joined in one' |
| (ii) | Aria | 'Let your streams be clearly waving' |
| (iii) | Recitative | 'Humber, renown'd, and brighter Sabine' |
| (iv) | Aria | 'Plants and flowers, the sweets of Nature' |

The words only were printed (C-74) under the title, "A Royal Ode or Cantata; made in honour of King George's Coronation. Set to Musick by Dr. Pepusch, after the Italian manner".

- 6:023 'Fonte, fonte adorato' (Alto solo) Before August 1720
Listed in Noland's Catalogue (1720), Item 35, without description.

- 6:024 'Mirar il car ogetto' Before August 1720
Listed in Noland's Catalogue (1720), Item 32, without description.

- 6:025 'Non ti bastava oh Clori [or Clovi]' Before August 1720
Listed in Noland's Catalogue (1720), Item 31, without description.

6:026 'On silver Tyber's vocal shore' (Cupid and Scarlatti) Probably before 1714

- (i) Recitative 'On silver Tyber's vocal shore'
- (ii) Aria 'Harmonious son of Phoebus, see'
- (iii) Recitative 'The pleas'd musician heard with joy'
- (iv) Aria 'Love inspiring, sounds persuading'

The words only are printed in John Hughes' Poems on Several Occasions (1735), I, 146; "Set to musick by Mr. Pepusch".

6:027 'Strephon, young uncautious [unclear] boy' Before 1720

Listed in Noland's Catalogue (1720), Item 124; "Cantata ... for one Voice and Instr. Compos'd by J. C. Pepusch"

6:028 'Sur les flots inquiets de la mer amoureuse' Before 1720

Listed in Noland's Catalogue (1720), Item 126; "Cantata ... for one Voice and a Bass without Inst: Compos'd by J. C. Pepusch".

6:029 'The muses once to Phoebus came' Before 1720

Listed in Noland's Catalogue (1720), Item 110; "Cantata ... for a Voice and Instruments with a Symphony compos'd for his Grace the Duke of Chandos's Birth Day by J. C. Pepusch".

6:030 'Why, too amorous hero, why?' (The Soldier in Love) Probably before 1714

- (i) Aria 'Why, too amorous hero, why'
- (ii) Recitative 'Cleander heard not this advice'
- (iii) Aria 'Hark, the trumpet sounds to arms'

The words only are printed in John Hughes' Poems on Several Occasions (1735), I, 161; 'A Cantata set with Symphonies by Mr. Pepusch'. It is also noted that mov't iii is accompanied by a trumpet.

6:031 A Cantata on St. Patrick's Day [First line not known] Before 1728

Sung by Mrs. Foresyth on 17 March 1727 at the Little Theatre in the Haymarket. [Reported in The London Stage]

6:032 A Cantata in Praise of Musick [First line not known] Before 1728

Sung by Mrs. Davies on 26 April 1727 at York Buildings.

- 6:033 'Crudele ingrata' Before 1720
 Listed in Noland's Catalogue (1720) as Item 42.
 For a possible musical setting by Pepusch, see
 below, 10:006.
- 6:034 'Foolish love, I scorn thy darts' Probably before 1713
 The words only are printed in John Hughes' Poems on
 Several Occasions (1735), as set by "Mr Pepusch".
 For a possible musical setting by Pepusch, see
 below, 10:007.
- 6:035 'Young Strephon by his folded sheep' Probably before 1713
 The words only are printed in John Hughes' Poems on
 Several Occasions (1735), as set by "Mr Pepusch";
 but see below, 10:018.

7:000


CANTATAS, ODES, SERENATAS, AND RELATED FORMS FOR
TWO SOLO VOICES (WITH OR WITHOUT CHORUS SECTIONS)

7:001 'No, vain world thy joys are frail' (The Meditation)
 Poet - Not known

April 1715

SS / vln 1, vln 2, vla, fl 1, fl 2, ob 1, ob 2, bc

i) Duet, vln 1, [vln 2, vla,
ob 1, ob 2], bc



No, no, no, vain world thy joys are frail
 [D.C.]

ii) Recitative



Look round thy wide ex-tend-ed shore

iii) Aria, vln 1, vln 2, vla, fl 1, fl 2, bc

(a) Introductory
Ritornello

fl 1



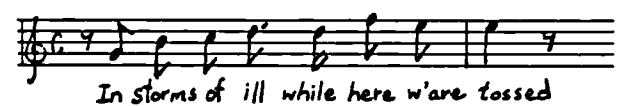
fl 2

(b)



Not all thy rich-es, pomp or pow'r
 [D.C.]

iv) Recitative




In storms of ill while here w're tossed

v) Aria, vln 1, vln 2, vla,
ob 1, ob 2, bc



Then raise thy wings my soul
 [D.C.]

vi) Recitative



The stars shall waste, the sun de-cay

vii) Duet, vln 1 (ob 1), [vln 2
(ob 2), vla], bc



The soul a-lone se-cure shall live
 [D.C.]

MSS: Lam: 89 (ff. 79-93); Lcm: 1097 (ff. 1-16v)

PRINTED: C-24 (words only)

COMMENT: Apparently composed to be performed in the play
The Lady Jane Grey by Nicholas Rowe; Drury Lane
Theatre, 20 April 1715.

7:002 'Victorious Caelia, charming fair'

Probably before August 1720

Poet - Not known

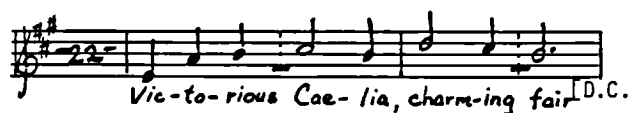
SA / satb / vln 1, vln 2, vla, bc

i) Duet, [vln 1, vln 2, vla], bc

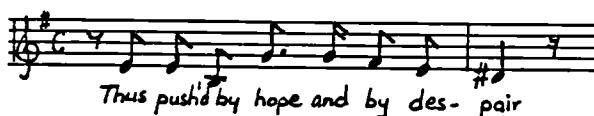
(a) Introductory
Ritornello



(b)



ii) Recitative (alto)



iii) Aria, alto, [vln 1, vln 2, vla], bc

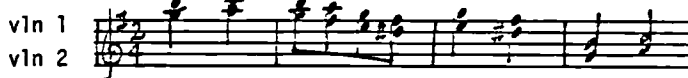


iv) Recitative (soprano)



v) Aria, soprano, [vln 1, vln 2, vla], bc

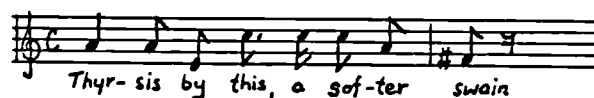
(a) Introductory
Ritornello



(b)



vi) Recitative (soprano)



vii) Chorus, satb, [vln 1, vln 2, vla], bc



Ten-der vir-gins in your bloom [D.C.]

MSS: Lam: 88 (ff. 56-71v; partly autograph?)

PRINTED: None

COMMENT: This may be the cantata listed as Item 109 in Noland's Catalogue (1720), see below, 7:011.

7:003 'Wake th'harmonious voice and string'

c1715

Poet - John Hughes

SS / vln 1, vln 2, vla, ob, fl, bc

i) Duet, [vln 1, vln 2, vla], bc



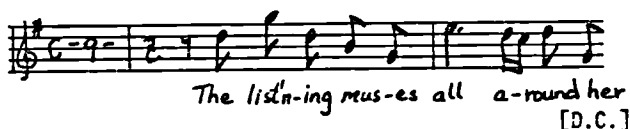
Wake th'har-monious voice and string [D.C.]

ii) Recitative



To young Vic-to-ria's hap-py fame

iii) Aria, ob, bc



The list'n-ing mus-es all a-round her [D.C.]

iv) Recitative



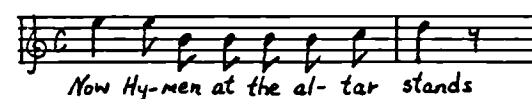
While crowds of ri-vals with des-pair

v) Aria, vln (fl), bc



In ten-der sighs. In ten-der sighs he si-lence breaks [D.C.]

vi) Recitative



Now Hy-men at the al-tar stands

vii) Duet, vln 1 (ob), [vln 2, vla], bc



MSS: Lam: 88 (ff. 72-83v; almost certainly holograph);
Lcm: 1097 (ff. 17-28v)
PRINTED: None
COMMENT: Described in Lam: MS 88 as a "Serenata on the Marriage of Lord Cobham to Mrs Anne Halsey". The date of the marriage is not known.

7:004 'To joy, to triumphs dedicate the day' (Ode for the Birthday of Her Royal Highness the Princess of Wales) 1716

Poet - John Hughes

S (Fame), S (Cambria) / vln 1, vln 2, vla, fl, ob, harp, vlc, bc

i) Duet, vln 1, vln 2, vla, ob, tpt, bc

(a) Fame
Cambria



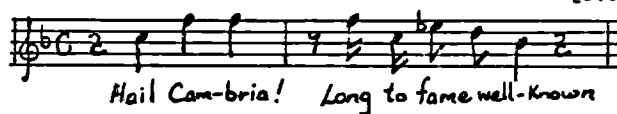
(b)



(c)



ii) Recitative (Fame)



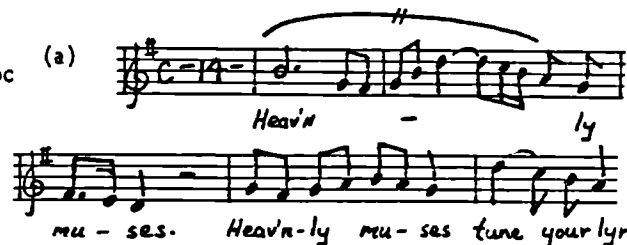
iii) Aria (Fame), vln 1 (ob, vln 2, vla, bc



iv) Recitative (Cambria)



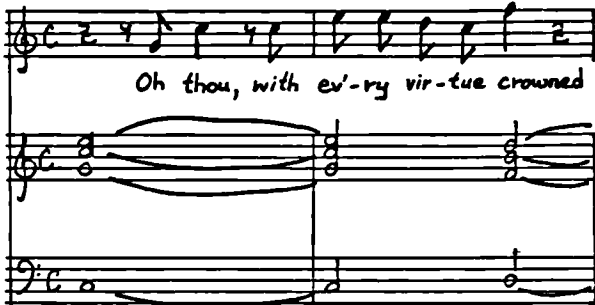
v) Aria (Cambria), vln 1, vln 2, via, fl, harp, bc (a)



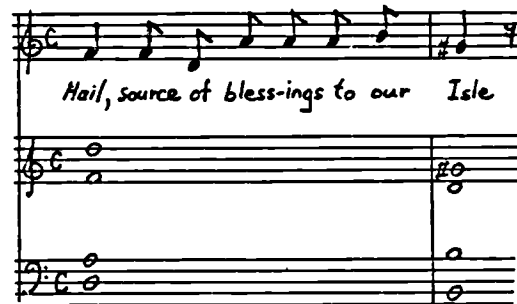
(b) 
See, the song new life in- spires [D.C.]

vi) Accompanied Recitative, vln 1, vln 2, vla, bc

(a) Fame



(b) Cambria



vii) Duet: REPEAT OF SECTION i)


MSS: Lam: 89 (ff. 39-78)
Lcm: 1097 (ff. 55-77v and 82-84)
PRINTED: None
COMMENT: First performed for the Society of Ancient Britons
at Haberdasher's Hall, 1 March 1716.


7:005 'Ye gen'rous arts and muses join' (Ode in Honour of the Late Duke of Devonshire) About September 1707

Poet - John Hughes

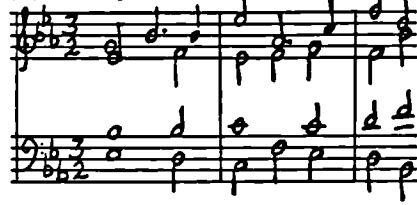
S (Britannia), S (Augusta) / vln 1, vln 2, vla, fl 1, fl 2, ob 1, ob 2, bsn, bc

i) "Introduction", vln 1, vln 2, vla, bc

(a) Adagio 

(b) Allegro 

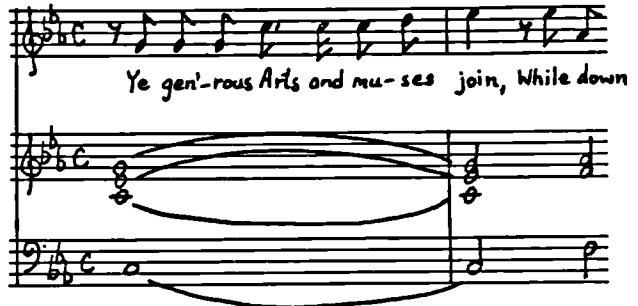
(c) Adagio



(d) Presto



- ii) Accompanied Recitative
(Britannia), vln 1, vln 2,
vla, bc.



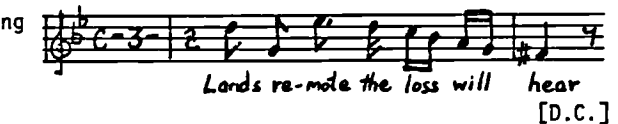
- iii) Aria (Britannia),
fl 1, fl 2, bc



- iv) Recitative (Augusta)



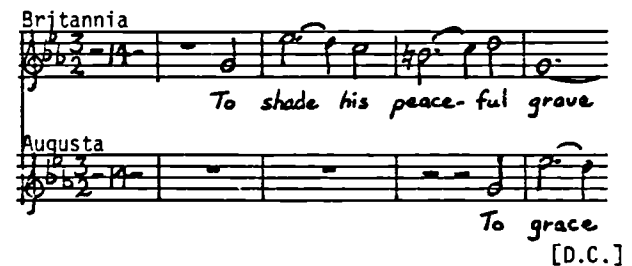
- v) Aria (Augusta), bc (closing
ritornello only scored
for vln 1, vln 2, vla,
bc)



- vi) Recitative (Britannia)



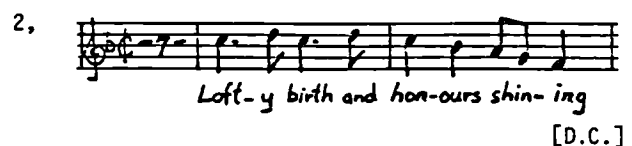
- vii) Duet, vln 1, vln 2, vla,
fl, ob, bc



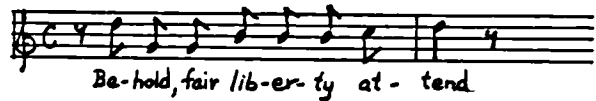
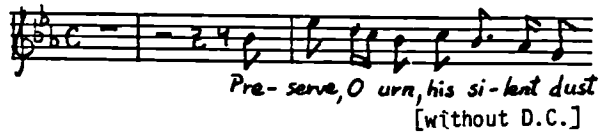
- viii) Recitative (Augusta)



- ix) Aria (Augusta), vln 1, vln 2,
vla, ob, bc



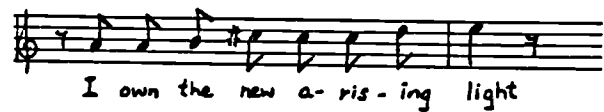
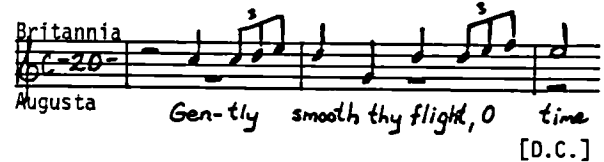
x) Recitative (Britannia)

xi) Aria (Britannia), vln 1,
vln 2, vla, fl, bc

xii) Recitative (a) Augusta



(b) Britannia

xiii) Duet, vln 1, vln 2, vla,
ob 1, ob 2, bc

MSS: B-Bc: 1030
[bl]: Add. 5052

PRINTED: None

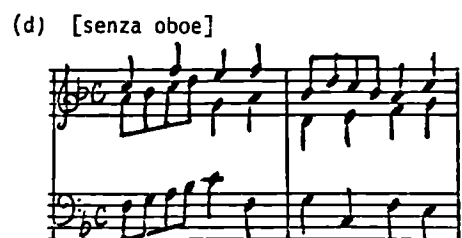
COMMENT: William Cavendish, 4th Earl and 1st Duke of Devonshire,
died at Devonshire House, Piccadilly on 18 August 1707
and was buried on 1 September at All Hallows Church, Derby.

7:006 'Hymen, source of human bliss'
Poet - Not known

c1715-25

S (Goddess of Harmony), A (Virtue), T (Wisdom), B (Hymen) / satb /
vln 1, vln 2, ob, vlc, org

i) [Overture], vln 1 (ob), vln 2, vlc, org



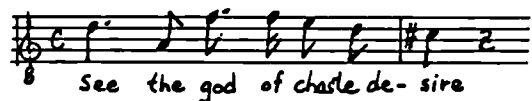


ii) Chorus (satb), vln 1, vln 2, ob, bc

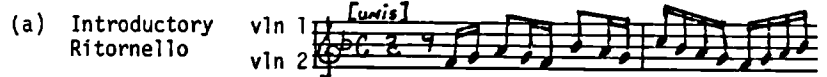


iii) Recitative (Wisdom)

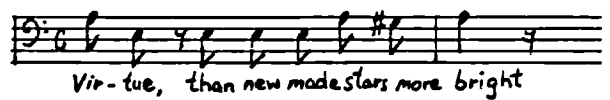
✓



iv) Aria (Hymen), [vln 1, vln 2], bc



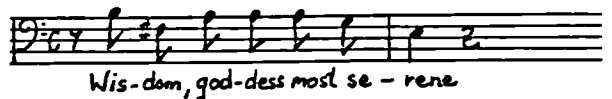
v) Recitative (Hymen / Virtue)



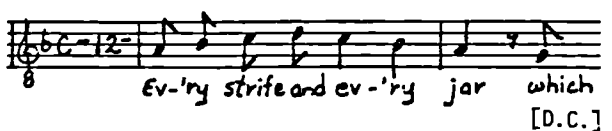
vi) Aria (Virtue), [vln 1, vln 2, ob], bc



vii) Recitative (Hymen / Wisdom)



viii) Aria (Wisdom), [vln 1, vln 2], bc



ix) Arioso (Virtue / Harmony),
vln 1, vln 2, bc

charm - ing god-dess, charm - ing

x) Aria (Harmony), [vln 1,
vln 2], bc

Glad - ly we our trib-ute bring [D.C.]

xi) Recitative (Wisdom)

Thus the first man, the heave-born maid

xii) Chorus (satb), [vln 1,
vln 2, ob], bc

Thus the hap-py pass their hours [D.C.]

MSS: Lam: 89 (ff. 2-38; partly autograph)

PRINTED: None

COMMENT: The MS score includes a part for viola, but it is crossed out; perhaps to accommodate a performance at Cannons, c1718.

7:007 'Great Phoebus, who in thy unwearied race'
(Upon St. Cecilia's Day)

c1715-20

Poet - Not known

SATTB / ssatb / vln 1, vln 2, vla, ob, tpt, org

i) Chorus (ssatb), vln 1, vln 2, vla, ob, tpt, bc

(a) Introductory
Ritornello

(b)

Great Phoe-bus, great Phoe-bus,

[who in thy unwearied race] [D.C.]

(c)

Be thou as-sis-tant, Be thou as-sis-tant with

Be thou as-sis-tant with

[the sacred nine]

ii) Recitative (soprano)

Thus to th'har-mon-i-ous pow'rs a-bove

iii) Aria (soprano), bc
(closing ritornello
only scored for vln 1,
vln 2, vla, bc)

Hap-piest day of all the year [D.C.]

iv) Recitative (tenor)

With waste de-light The num-'rous train

v) Duet (tenor I and II), vln 1, vln 2, vla, ob, bc

(a) Introductory
Ritornello

(b)

Kind - ly. Kind - ly, Kind - ly Phoebus we re-ceive [D.C.]

vi) Recitative (soprano)

The song of these in-spired the rest

vii) Trio (SAB), vln 1, vln 2, ob, bc

(a) Introductory
Ritornello

(b)

Co-mus here, and Bac-chus join [D.C.]

viii) Recitative ("The 2nd Tenor")

Thus they, nor could the gods con-tain

ix) Chorus (satb), vln 1, vln 2, vla, ob, tpt, bc

Let the sprightly trumpet

[D.C.]

MSS: Lam: 89 (ff. 94-119)
 PRINTED: None
 COMMENT: Mov't vii has the same introductory ritornello as for 5:005/vii. See also below, 7:010.

7:008 'As Sylvia in the forest lay' (Sylvia's Moan) Probably c1730-40

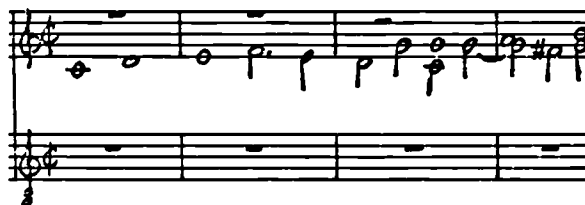
Poet - Joseph Mitchell (1684-1738)

satb / [bc]

As Syl - via in a for - est lay

MSS: Lam: 163 (pp. 49-51; without ascription);
 [L6]: Mad. Soc. A 6-10 [i.e. MSS 119-123]
 PRINTED: None
 COMMENT: Both the harmony and the voice leading are quite unlike Pepusch's style; this is probably a late eighteenth-century arrangement. No copy of an original version for solo voice is known to survive.

7:009 [Unidentified piece à 3] 29 January 1722
 Without words
 sat, unaccompanied



MSS: Ob(n): Tenbury 1175 (p. 87; autograph, signed and dated)
 PRINTED: None

WORKS COMPOSED BY PEPUSCH, BUT FOR WHICH NO MUSIC IS KNOWN TO HAVE SURVIVED

- 7:010 "A Piece of Musick for his Grace the Duke of Chandos's Birth Day" [First line not known] Before August 1720
 sattb / vln 1, vln 2, vla, ob, tpt, vlc, org

Listed in Noland's Catalogue (1720), Item 108. Possibly 'Great Phoebus, who in thy unwearied race' (see above, 7:007).

- 7:011 "A Cantata for 2 Voices & Instruments wth a Chorus" Before August 1720
 satb / vln 1, vln 2, vla, vlc

Listed in Noland's Catalogue (1720), Item 109. Very probably 'Victorious Caelia, charming fair' (see above, 7:002).

- 7:012 'Ut re mi fa' ?

Listed in the printed sale catalogue for the library of James Bartleman (White: 20 February 1822) as Lot 806; "Dr. Pepusch's Ut, re, mi, fa, 5 voc. with inst. in score, MS". No further trace of the manuscript has been found.

8:000MISCELLANEOUS SOLO SONGS AND ARIAS

8:001 'As swift as time put round the glass'

Poet - Not known



MSS: None

PRINTED: C-41, C-46, C-65, C-70

8:002 'Celimena of my heart' (A Dialogue
Between Damon and Celimena)

Poet - John Dryden



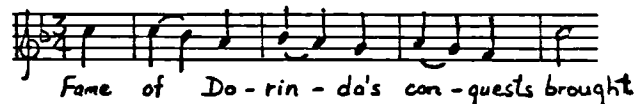
MSS: None

PRINTED: C-65, C-70

COMMENT: The song is from Act V of the play An Evening's Love, or the Mock-Astrologer (1671) by John Dryden. The original tune does not survive; Pepusch's setting was probably composed for a revival at Drury Lane on 22 January 1714. For further information on the words of the song, see Cyrus Lawrence Day, The Songs of John Dryden (New York, 1967), p. 150.

8:003 'Fame of Dorinda's conquests brought'
(Dorinda)

Poet - John Hughes



MSS: None

PRINTED: C-46, C-70

COMMENT: John Watts' Musical Miscellany, VI (1731) includes Pepusch's tune for two other poems: 'I die with too transporting joy' by John Hughes, and 'While gentle Parthenissa walks', poet unknown.

- 8:004 'Hark, hark! Methinks I hear
the seamen call' (Castabella
going to Sea)

Poet - Thomas Flatman
(1637-1688)



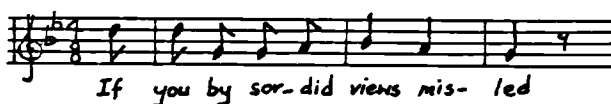
MSS: None

PRINTED: C-43, C-46, C-70

COMMENT: Flatman's poem first appeared in *Poems and Songs* (1686, fourth edition); James Hart is given as the composer, but no music is included. Hart's setting was included in Playford's *Banquet of Music* (The Third Book, 1689).

- 8:005 'If you by sordid views misled'
(Good Advice to a Young Lady
About to Marry an Old Man)

Poet - Not known



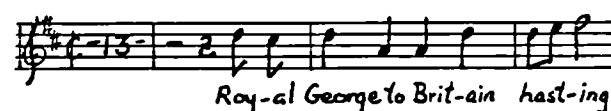
MSS: None

PRINTED: C-46, C-65, C-70

COMMENT: Joseph Addison's play *The Drummer* was given a new set of tunes for a revival at Lincoln's Inn Fields on 2 February 1722 (see copyist's bill, *Lbl*: Egerton MS 2159, f. 27. This song would have been an appropriate insert.

- 8:006 'Royal George to Britain hasting'
(A Song by Dr Pepusch on the
happy Return of his Majesty)

Poet - Not known



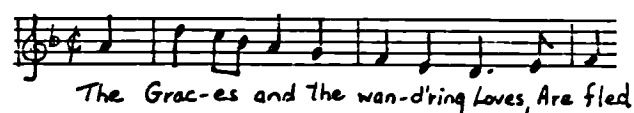
MSS: None

PRINTED: C-103

COMMENT: A song in the Italian style, with *da capo*. Perhaps composed about the same time as a similar song, 'Alarm the British shore', which also appeared in a single sheet folio edition under the heading, "On his Majesty's Happy Return the 11th of Novbr 1720. A Song by Mr E: G: to a Trumpet Tune".

- 8:007 'The graces and the wand'ring loves'
(The Wand'ring Beauty)

Poet - John Hughes



MSS: None

PRINTED: C-65, C-70, C-75

COMMENT: The poem is omitted from Hughes' *Poems* (1735), though it is included in his *Correspondence* (1773, I/212) and *Works* (1779, I/120) but without mention of Pepusch.

8:008 'Thyrsis, a young and am'rous swain'

Poet - Thomas Parnell
(1676-1718)

MSS: None

PRINTED: C-65, C-70, C-75

COMMENT: The words only appear in John Watts' Musical Miscellany, IV, without attribution and with the first line changed to read, 'Young Thyrsis once an am'rous swain'. A different musical setting for this text appeared in An Antidote Against Melancholy (1749); the composer is not given.

8:009 'Thrice happy Lizzy, blooming maid'
(The City Ladies and Country Lass)Poet - John Lockman
(1698-1771)

MSS: None

PRINTED: C-107

COMMENT: For a different setting by John C. Smith, see Bickham's Musical Entertainer, II, (1738).

8:010 'When as corruption hence did go'
(A Ballad on Quadrille)Poet - John Gay
(1685-1732)

MSS: None

PRINTED: C-65, C-70

COMMENT: The text mentions the Quadruple Alliance (between Britain, Turkey, France, and Holland against Spain) of 2 August 1718 as being "of late". It may be presumed that Pepusch's setting dates from about this time. A different setting appears without attribution in William Smith's A Collection of Songs on Various Subjects [c1729].

8:011 'When severest woes impending'
(Perseus and Andromeda)Poet - Probably Lewis Theobald
(1688-1744)

MSS: None

PRINTED: C-46

COMMENT: A song in the pantomime Perseus and Andromeda, or The Spaniard Outwitted; Lincoln's Inn Fields, 2 January 1730.

- 8:012 'With ev'ry lady in the land'
(Strephon and Flavia)

Poet - Not known



MSS: None

PRINTED: C-65, C-70

- 8:013 'Ye swains, whom radiant beauty moves'
(Beauty and Music)

Poet - John Hughes



MSS: None

PRINTED: C-45, C-46, C-70

COMMENT: For a different setting by "M^r Rameau", see Henry Roberts Clio and Euterpe or British Harmony, I (1762).

- 8:014 'Virgin sports no more delighting'

Poet - Not known



MSS: EIRE-Dtc: 3593 (ff. 6v-7)

PRINTED: None

COMMENT: A song in da capo form, perhaps belonging to a larger work which remains unidentified.

- 8:015 'The play of love is now begun'

Poet - Richard Leveridge



MSS: Ob: Mus. Sch. c. 41 (f. 17v)

PRINTED: C-70, C-71, C-75, C-99, C-101

COMMENT: This tune enjoyed wide popularity. It appeared in single sheet folio editions with new words -- 'Now come love's plague' (The Sequel to the Play of Love, RISM 1248-9), and 'Ye beauteous nymphs a shining troupe' (A New Figary, RISM 1251) and was used as well in a number of ballad operas: see for example, 'Oh, God of Love, what human art' in Love and Revenge (1729, librettist unknown); 'On the rising dawn of light' in The Village Opera (1729, Charles Johnson); and 'What lovely charms do I behold' in The Jealous Clown (1730, Thomas Gataker)

9:000

ANTHEMS, MOTETS, AND OTHER SACRED MUSIC

9:001 'Blessed is the man that feareth the Lord' - Verse Anthem

After 1720

Text - Ps. 112, vv. 1-9
 Ps. 111, v. 10, Hallelujah

Soli - SSTB, Chorus - sattb

Conc: vln 1, vln 2, bc. Rip: vln 1, vln 2, vla, vlc

i) Tenor solo & Chorus, Full orchestra

(a) Instrumental
Introduction

Conc: vln 1 *[unis]*
 vln 2
 Rip: vln 1
 vln 2

(b) Tenor solo

Bless-ed, bless-ed is the man

(c) Chorus (sattb)

Lord. Bless-ed

Bless-ed, bless-ed is the man

ii) Chorus (sattb), Full orchestra

His seed shall be might-y up-on

iii) Chorus (sattb), Full orchestra

(a) Instrumental Introduction

vln 1
vln 2

The gen-er-a-tion of the faith-ful

(b) Chorus

The gen-er-a-tion of the faith-ful
[shall be blessed]

iv) Bass solo & Chorus, Full orchestra

Rich-es and plen-teous-ness shall

be in his house.
Shall be in
Rich-es and plen-teous-ness shall
shall

v) Chorus (sattb), Full orchestra

Un-to the god-ly there a-ris-eth

vi) Chorus (sattb), Full orchestra

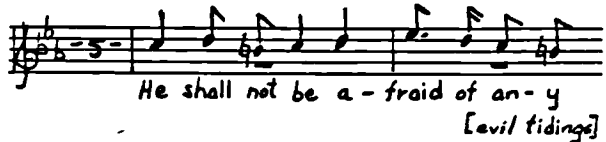
For he shall nev-er be mov-ed

vii) Duet (Soprano I, Soprano II), bc

(a) Instrumental Introduction

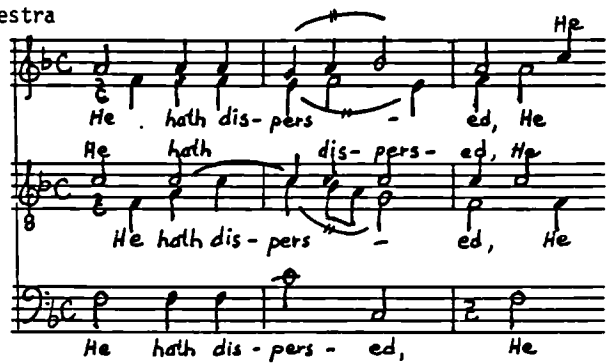


(b) Duet

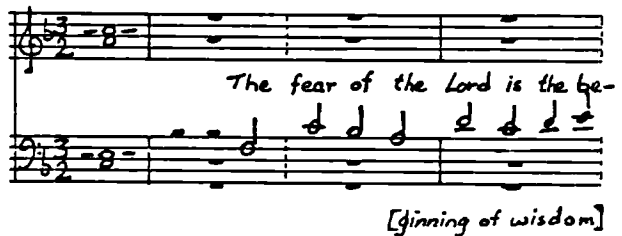


(c) A Repeat of sections (a) and (b), but with a part for Bass solo added.

viii) Chorus (sattb), Full orchestra



ix) Chorus (sattb), Full orchestra



MSS: Lam: 87 (ff.67-111)

PRINTED: None

COMMENT: Not included in Holand's Catalogue (August 1720). The anthem was sung at the Academy of Ancient Music on 30 April 1747, and subsequently included in the Academy's Word Book of 1761 and 1768.

9:002 'I will magnifie Thee, O God, my King' - Solo Anthem

Before August 1720

Text - Ps. 145, vv. 1-5, 10-11
Ps. 150, vv. 1-3, 6
Hallelujah

Solo - S (or T) Chorus - unison

vln 1, vln 2, bc (vlms used for ritornelli only)

i) Solo, bc (vln 1, vln 2)



ii) Recitative



iii) Solo - REPEAT OF SECTION i)

iv) Recitative



v) Solo, bc (vln 1, vln 2)



vi) Chorus (unison), bc

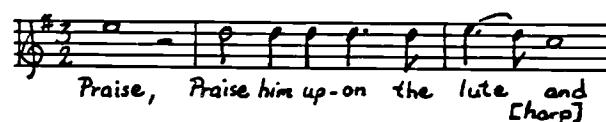


vii) Solo, bc (vln 1, vln 2)



viii) Chorus (unison), bc (vln 1, vln 2)

(a)



(b)

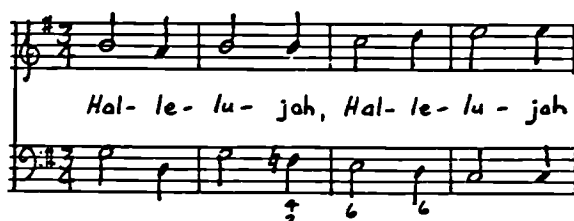


ix) Chorus (unison) - REPEAT OF SECTION i)

MSS: Cfw: 238 (ff. 132-36v); Lbl: Add. 37072 (ff. 2-5);
 Och: 1111 (pp. 1-10); WQ: A.3.8 (pp. 252-63)

PRINTED: None

COMMENT: The title page of WQ: MS A.3.8 contains the following inscription in an unknown hand: "Altered from a mottet of Bassani's (Alligeri Amores) & English words put to it by Dr. Pepush [sic]". For another version set to the same text in English and ascribed to Bassani, see Ckc: MSS 9-17. It should also be noted that MS A.3.8. includes additional ritornelli and a different version of the concluding Hallelujah, probably not by Pepusch, as follows:



The anthem is not included in either Moland's Catalogue (1720) or any of the Academy of Ancient Music's Word Books that I have examined.

9:003

'I will magnifie Thee, O Lord, for Thou - Verse Anthem
hast set me up'

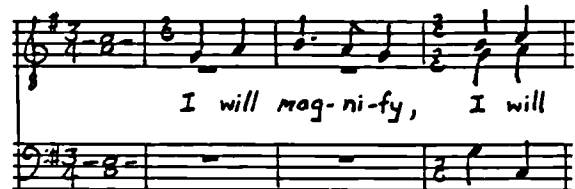
After 1720

Text - Ps. 30, vv. 1-6, 12-13

Solo - T
bc only

Chorus - TTB (or three solo voices)

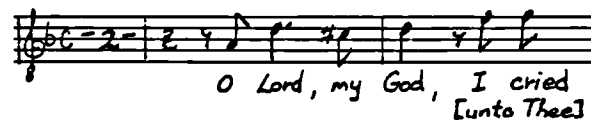
i) Chorus (or Trio)



ii) Arioso (Tenor)

(a) Instrumental
Introduction

(b)



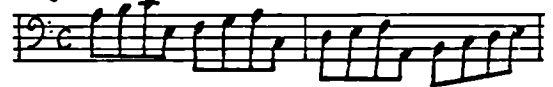
iii) Chorus (or Trio)



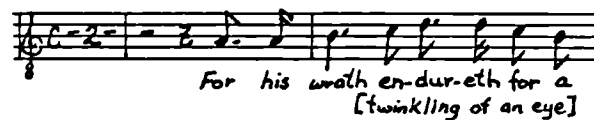
iv) Solo & Chorus (or Trio)

(a) Instrumental
Introduction

Largo



(b) Solo



(c) Chorus



v) Solo

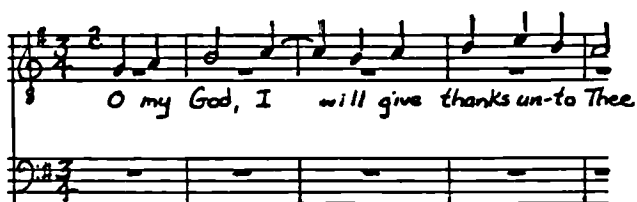


vi) Chorus (or Trio)

(a)



(b)

MSS: Lam: 86 (pp. 1-19)

PRINTED: None

COMMENT: Not included in either Noland's Catalogue (1720),
or any of the Academy of Ancient Music's Word Books
that I have examined.

9:004 'Lord, Thou art become gracious unto Thy land' - Verse Anthem Before August 1720

Text - Ps. 85, vv. 1-3; Ps. 45, v. 6; Ps. 92, v. 5; Hebrews 1:6;
Isaiah 12: 2, 4, 5; Gloria in excelsis (v. 1); Gloria Patri

Soli - SATB

Chorus - saatb

vln 1, vln 2, vla, ob, tpt, db, org

i) [Sinfonia], vln 1, vln 2, vla, ob, tpt, bc



ii) Trio (SAB), [vln 1, vln 2, bc]

(a) Instrumental
Introduction

[vln 1] Vivace

[vln 2]



(b) Trio

Lord, Thou art be-come gra-cious

Lord, Thou

 iii) Chorus (saatb), vln 1,
vln 2, vla, ob,
tpt, db, bc

Glo-ry, glo-ry. Glo-ry, glo-ry

[be to God on High]

 iv) Chorus (saatb), vln 1,
vln 2, vla, ob,
bc

Adagio O Lord, O Lord, O Lord how

Lord how

[glorious are Thy works]

v) Soli (SA) & Chorus (saatb), [vln 1, vln 2, vla], ob, bc

 (a) Instrumental
Introduction

Largo

vln 1

vln 2

(b) Soprano Solo

Be-hold, be-hold, God is

[our salvation]

(c) Chorus

Vivace We will trust in Him

We will trust in Him We will trust in

We will trust in Him

We will trust in Him.

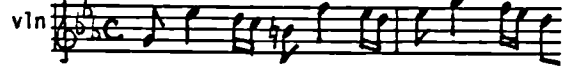
We will trust in

(d) Sections (b) and (c) repeated, but with Alto Solo

vi) Solo (tenor), vln, bc

(a) Instrumental
Introduction

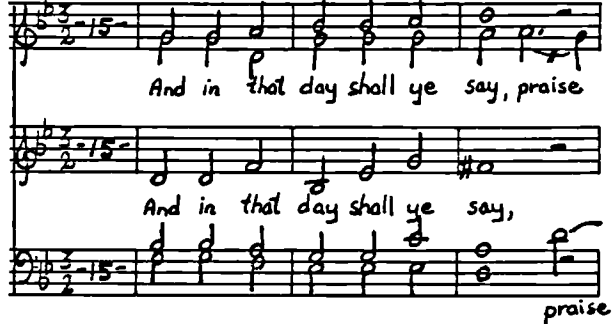
Adagio



(b) Solo

vii) Duet (SA), vln 1, vln 2, Allegro
vln, bcviii) Chorus (saatb), vln 1,
vln 2, vla, ob, bc

Largo

ix) Chorus (saatb), [vln 1,
vln 2, vla], ob, bc

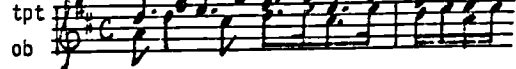
Vivace



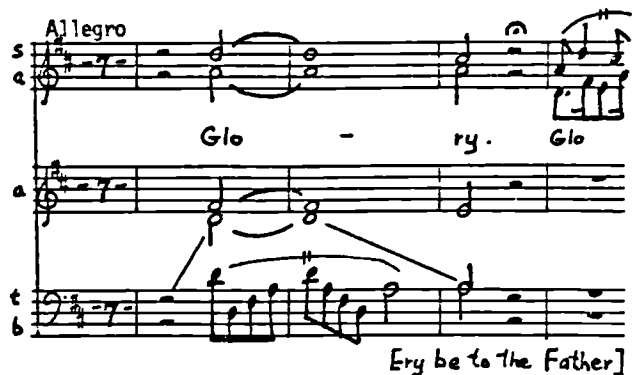
x) Chorus (saatb), vln 1, vln 2, vla, ob, tpt, bc

(a) Instrumental
Introduction

Allegro



(b) Chorus



MSS: Lam: 86 (pp. 129-208)

PRINTED: None

COMMENT: Described in the MS score as an "Anthem for Xmas". It appears that the original scoring was for two oboes; the first oboe part is struck out in the score and re-written for tromba, no doubt to accommodate a performance at Cannons.

9:005 'Magnificat'

1720-21

Text - Luke 1:46-55

Solo - SATB

Chorus - satb

vln 1, vln 2, vla, ob, tpt, bsn, db, org

- i) [Instrumental Prelude]
vln 1, vln 2, vla, ob, bc

Vivace

- ii) Chorus (satb),
Full orchestra

- iii) Soprano Solo, vln 1, vln 2, bc

- (a) Instrumental
Introduction

- (b) Solo

- iv) Chorus (satb), Full orchestra

- (a) Instrumental
Introduction

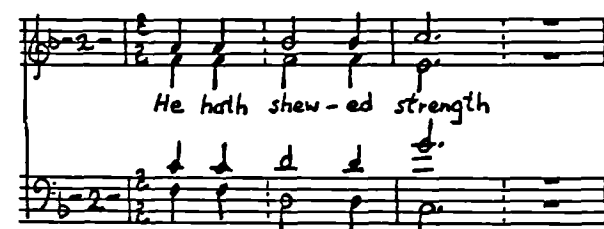
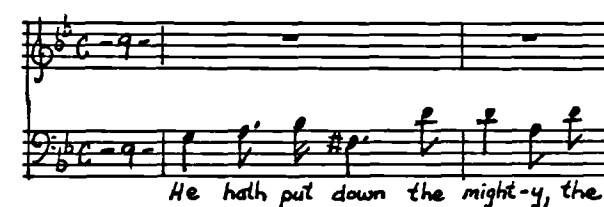
(b) Chorus

v) Alto Solo, vln 1,
vln 2, bc

vi) Chorus (satb), Full orchestra

(a) Instrumental
Introduction

(b) Chorus

vii) Duet (Alto & Bass), vln 1
vln 2, vla, bc

viii) Chorus (satb), Full orchestra

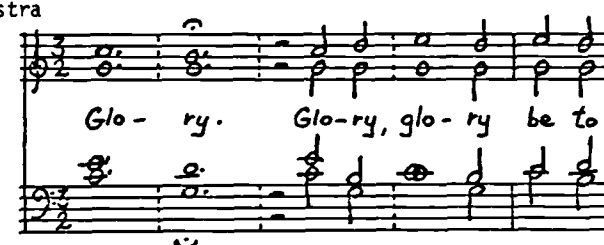


ix) Duet (Soprano & Tenor), bc

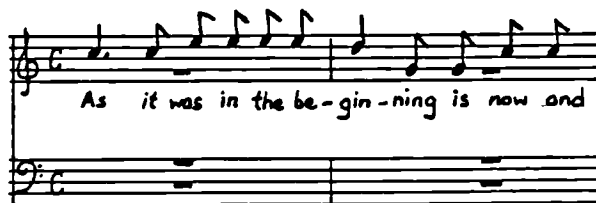


x) Chorus (satb), Full orchestra

(a)



(b)

MSS: Lb1: Add. 34072 (ff. 6-37v)

PRINTED: None

COMMENT: Performed at the Academy of Ancient Music on the following dates: 24 April 1746, 6 April 1749, 29 April 1756, and 28 November 1759. Also included in the Academy's Word Book (1768). The work is not listed in Noland's Catalogue (1720), though it does appear as Item 128 in Pepusch's revision of 23 October 1721.

9:006 'O be joyful in God all ye lands' - Verse Anthem

Before August 1720

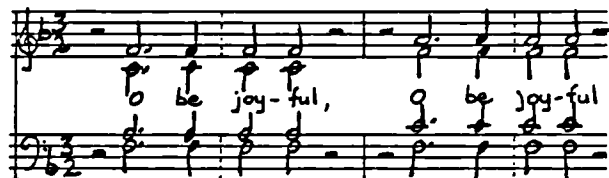
Text - Ps. 66, vv. 1-7, 12-13, 15
Ps. 68, v. 29, Hallelujah

Soli - SSATB

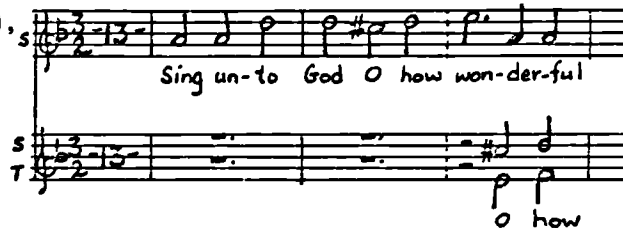
Chorus - satb

vln 1, vln 2, vla, ob, vlc, org

i) Chorus (satb), vln 1,
vln 2, vla, ob, bc



ii) Trio (SST), vln 1 (vln 2),
vla, bc



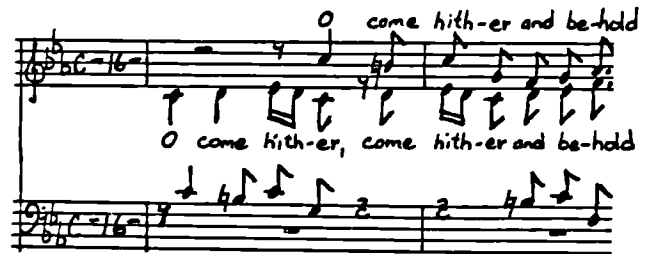
iii) Chorus (satb), Full
orchestra



iv) Alto Solo, vln 1, vln 2,
bc



v) Chorus (satb), Full orchestra



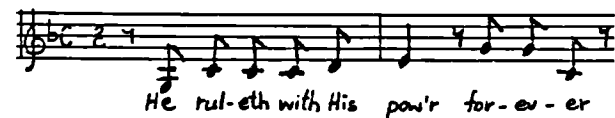
vi) Recitative (Alto)



vii) Alto Solo, Full orchestra



viii) Recitative (Alto)



ix) Chorus (satb), Full orchestra



MSS: Lam: 86 (ff. 22-61)

PRINTED: None

COMMENT: Noland's Catalogue (1720), Item 19[a], without description, and Item 100. Not included in any of the Academy of Ancient Music's Word Books that I have examined. See below, Addendum, p. 374.

9:007 'O give thanks unto the Lord; Let all the Saints give praises unto him' - Verse Anthem

Before August 1720

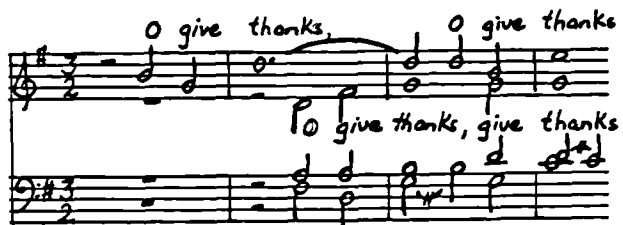
Text - Unknown (opening verse only)
Ps. 145, vv. 10, 22
Ps. 147, vv. 5-7
Ps. 149, vv. 2-6; Alleluia

Soli - SATB

Chorus - satb

vln 1, vln 2, vln 3, ob, bc

- i) Chorus (satb), Full orchestra



- ii) Duet (Tenor & Bass), vln 1, vln 2, vln 3, bc

- (a) Instrumental Introduction



- (b) Duet



- iii) Solo (Soprano / Alto) & Chorus (satb)

- (a) Soprano Solo, vln (solo), bc



- (b) Repeat of (a) as Alto Solo with solo oboe, bc

- (c) Chorus, vln (solo) [vln 1, vln 2, vln 3], bc



- iv) Soprano Solo, vln 1, vln 2, bc



- v) Chorus (satb), [vln 1, vln 2, vln 3], bc



- vi) Chorus (satb), "Senza stromenti"

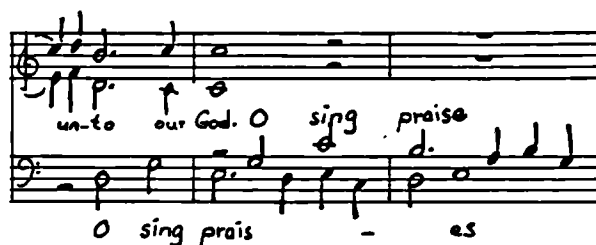


vii) Duet (Soprano & Alto) & Chorus (satb), vln 1, ob, bc

(a) Duet



(b) Chorus



viii) Bass Solo, [vln 1, vln 2, vln 3], bc



ix) REPEAT SECTION v), with "Alleluia"

MSS: Ob(n): Tenbury 620 (pp. 179-237)

PRINTED: None

COMMENT: Noland's Catalogue (1720), Item 98. Performed at the Academy of Ancient Music on 1 March 1759; also included in the Academy's Word Books for 1761 and 1768.

9:008 'O praise the Lord, laud ye the Name' - Verse Anthem Probably after 1720

Text - Ps. 135, vv. 1-6, 13, 19, 20

Soli - AAB

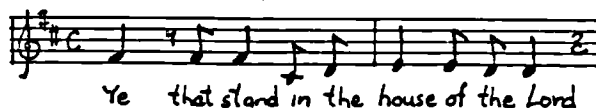
Chorus - satb

vlc 1 (or bsn 1), vlc 2 (or bsn 2), org

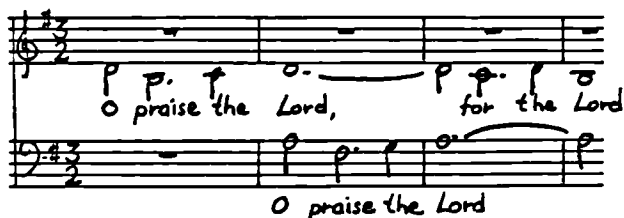
i) Chorus (satb); vlc 1, vlc 2, org



ii) Recitative (Alto)



- iii) Trio (AAB), vlc 1,
vlc 2, org



- iv) Recitative (Alto: i.e. "Countertenor Solo"), vlc 1, vlc 2, org



- v) Alto Solo, vlc 1, vlc 2, org

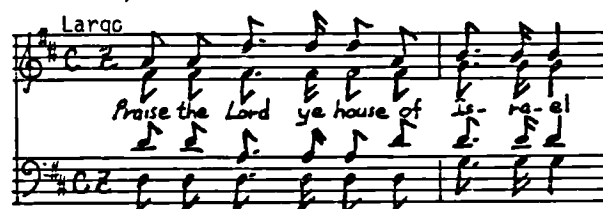
- (a) Instrumental
Introduction



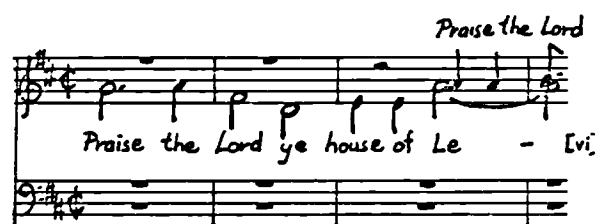
- (b) Solo



- vi) Chorus (satb), org



- vii) Chorus (satb), vlc 1,
vlc 2, org



MSS: Lcm: 810 (ff. 74-85v); LF: 29-34;
Ob: Mus. d. 2. (ff. 78-91)

PRINTED: None

COMMENT: Lam: 810 bears the inscription, "By D^r Pepusch for the Duke of Chandois Chapel at Edger [sic]". For other settings of this text see 9:009 and 9:010: compare Section ii with 9:009/ii; Section iii) with 9:009/iii); Section iv) with 9:009/iv; and Section v) with 9:009/v and 9:010/iv. Not included in either Noland's Catalogue (1720), or any of the Academy of Ancient Music's Word Books that I have examined.

9:009 'O praise the Lord, laud ye the Name' - Solo Anthem

c1717

Text - Ps. 135, vv. 1-5, 13

Soprano Solo, bc

i) Solo



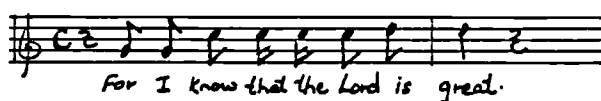
ii) Recitative



iii) Solo



iv) Recitative



v) Solo



MSS:

Cjc: Chapel T. 5, and O. 12;
 DRC: Mus. A. 8 (ff. 71-73v); A. 13, and B. 13;
 Lbl: Add. 37072 (ff. 74v-77)
 Ob: Mus. d.150, 153, 156, 158, 161, 166
 Och: 1233 (ff. 36-39, in E major)
 WO: A. 2. 3; A. 3. 10, 12, 13; B. 2. 5

PRINTED:

C-52; a copy of the printed score is also found inserted in
 Lbl: Add. MS 17819 (ff. 13v-15)

COMMENT:

Ob: MS Mus. d. 150 et al has Section v) arranged and adapted
 for Chorus (satb), probably by the Rev. Gilbert Heathcote in
 about 1800, as follows:



For other settings of this text see 9:008 and 9:010:
 compare Section ii) with 9:008/ii; Section iii) with
 9:008/iii; Section iv) with 9:008/iv; and Section v)
 with 9:008/v and 9:010/iv. Not included in either Noland's
 Catalogue (1720), or any of the Academy of Ancient Music's
 Word Books that I have examined.

9:010 'O praise the Lord, laud ye the Name' - Verse Anthem Probably after 1720

Text - Ps. 135, vv. 1-5, 13, 19, 20.
Hallelujah

Soll - TB
bc only

Chorus - ttbb

i) Chorus (ttbb)

Musical notation for the Chorus (ttbb) part. It consists of two staves, Treble and Bass clef, in G major (one sharp) and common time. The melody is simple, with lyrics: "O praise the Lord, O praise".

ii) Duet (Tenor II & Bass) & Chorus (ttbb)

(a) Instrumental Introduction

Musical notation for the Instrumental Introduction, consisting of a single staff in G major and common time, featuring a rhythmic pattern of eighth and sixteenth notes.

(b) Duet

Musical notation for the Duet (Tenor II & Bass) part. It consists of two staves, Treble and Bass clef, in G major and common time. The Tenor (T) and Bass (B) parts are shown. The lyrics are: "O praise the Lord, [for the Lord is gracious]".

(c) Chorus

Musical notation for the Chorus (ttbb) part. It consists of two staves, Treble and Bass clef, in G major and common time. The lyrics are: "O praise, O praise the Lord".

iii) Chorus (ttbb)

Musical notation for the Chorus (ttbb) part. It consists of two staves, Treble and Bass clef, in G major and common time. The lyrics are: "For I know, I know that the Lord is great".

iv) Tenor Solo

(a) Instrumental Introduction

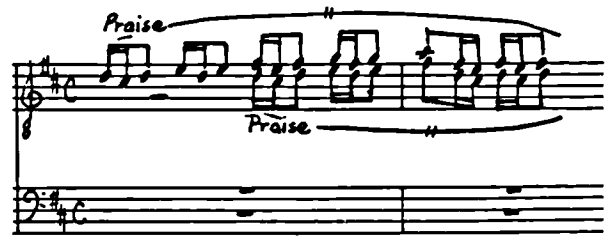
Musical notation for the Instrumental Introduction, consisting of a single staff in G major and common time, featuring a rhythmic pattern of eighth and sixteenth notes.

(b) Solo

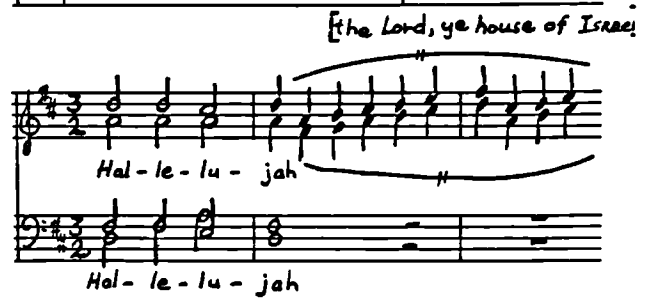
Musical notation for the Tenor Solo part. It consists of a single staff in G major and common time. The lyrics are: "Thy name, O Lord, en-dur-eth for-ev-er".

v) Chorus (ttbb)

(a)



(b)



MSS: Lam: 86 (pp. 20-40)

PRINTED: None

COMMENT: For other settings of this text see 9:008 and 9:009. Section iv) is similar to 9:008/v and 9:009/v. Not included in either Noland's Catalogue (1720), or any of the Academy of Ancient Music's Word Books that I have examined.

9:011 'O sing unto the Lord a new song' - Verse Anthem Probably before August 1720

Text - Ps. 96, vv. 1-4, 6, 7, 13
Alleluia

Soli - STB

Chorus - ssatb

[vln 1, vln 2, vla], bc

i) Chorus (ssatb), [vln 1,
vln 2, vla], bc



- ii) Chorus (ssatb), unaccompanied
(or continuo only?)

For the Lord is great and can-not

- iii) Trio (STB), [vln 1,
vln 2], bc

As-cribe un-to the Lord

O ye

- iv) Chorus (ssatb), [vln 1,
vln 2, vla], bc

For he com-eth to judge the earth

For he com-eth to judge the earth

- v) Chorus (ssatb), [vln 1, vln 2, vla], bc

(a)

O praise the Lord with one con-sent, and

(b)

Al-le-lu-ia, Al-le-lu-ia

MSS: Lwa: C.G. 24 (ff. 1-26v)
Ob(n): Tenbury 620 (pp. 239-293)

PRINTED: None

COMMENT: Performed at the Academy of Ancient Music on 29 March 1750, and listed in the Academy's Word Book for 1761 and 1768. Listed without description in Noland's Catalogue (1720), Item 19[a]. For another version for two trebles and a bass, see below, 9:021.

9:012 'Rejoice in the Lord, O ye righteous - Verse Anthem Before August 1720

Text - Ps. 33, vv. 1-9 (vv. 4, 5, 7, 8, 9 are metrical versions)
Ps. 45, v. 6 (metrical version); Luke 2:11; Hallelujah

Soli - SATTB

Chorus - satb

vln 1, vln 2, vla, fl, ob, tpt, bc

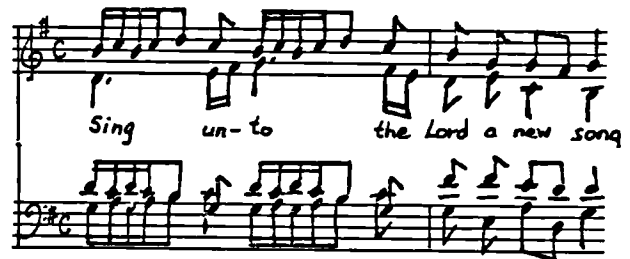
i) Chorus (satb), vln 1,
vln 2, vla, ob,
tpt, bc



ii) Duet (Soprano & Alto),
vln 1, vla, ob, bc



iii) Chorus (satb), vln 1,
vln 2, vla, ob,
tpt, bc



iv) Duet (Tenor I & Tenor II),
[vln 1, vln 2], bc



v) Recitative (Tenor)



vi) Chorus (satb), vln 1,
vln 2, vla, ob,
tpt bc



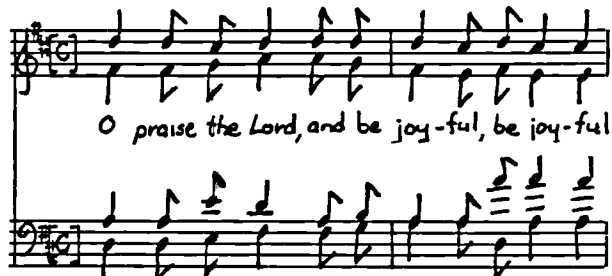
vii) Duet (Soprano & Bass),
vln 1, vln 2, vla,
fl, bc



viii) Chorus (satb), vln 1,
vln 2, vla, ob, bc



ix) Chorus (satb), vln 1,
vln 2, vla, ob,
tpt, bc



MSS: Lam: 87 (ff. 1-64)

PRINTED: None

COMMENT: The MS score (f. 1) bears the inscription, "done at Cannons: for xtnas Day. D^r Pepusch", without date. The anthem was performed at the Academy of Ancient Music on 28 February 1751, and is listed in the Academy's Word Book for 1761 and 1768. It is mentioned by Hawkins in 'Life of Dr. Pepusch', in The Universal Magazine (December 1778), p. 306. Listed in Noland's Catalogue (1720), Item 102.

9:013 'Beatus vir qui non abiit' - Motet

Probably after 1725

Text - Ps. 1, vv. 1-4

Unaccompanied Chorus (satb)

i)



(b)

Sed in la-ge Do - mi-
Sed in la - ge Do - mi-ni
Sed in la - ge Do - mi -
Sed in la - ge Do - mi-ni

(c)

Et
Et e-rit tan quam
Et e-rit tan quam lig - [num]
Et

MSS: Lbl: Add. 5054 (ff. 159-162)
Lcm: 660 (ff. 3-5v)

PRINTED: None

COMMENT: Performed at the Academy of Ancient Music on the following dates: 19 December 1734, 5 May 1757, and 30 April 1761. Also listed in the Academy's Word Book for 1761 and 1768. Not included in Noland's Catalogue (1720).

9:014 'Laetatus sum in his quae dicta sunt mihi' - Motet Probably after 1725

Text - Ps. 122, vv. 1-9
Gloria Patri

Unaccompanied Chorus (satb)

i)

(a)

Lae - ta - [tus]

b)

In do-mum Do - mi - ni i - bi-
In do-mum Do - mi - ni
In do-mum

(c)

Stan - tes e -
Stan - tes e - rant se - des

Detailed description: This system shows a vocal line and a lute line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains five measures: the first has a half note 'Stan' and a half rest; the second has a half note 'tes' and a half rest; the third has a half note 'e' and a half rest; the fourth has a half note 'e' and a half rest; the fifth has a half note 'e' and a half rest. The lute line is in bass clef and contains five measures of whole notes, all marked with a 'z' (zuccato).

(d)

Cu - jus par - ti - ci - pa - [tr]
Cu - jus par - ti - ci -

Detailed description: This system shows a vocal line and a lute line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains five measures: the first has a half note 'Cu', a half note 'jus', and a half rest; the second has a half note 'par', a half note 'ti', and a half rest; the third has a half note 'ci', a half note 'pa', and a half rest; the fourth has a half note 'e' and a half rest; the fifth has a half note 'e' and a half rest. The lute line is in bass clef and contains five measures of whole notes, all marked with a 'z' (zuccato).

(e)

Quae ad pa -
Quae ad
Quae ad pa - cem

Detailed description: This system shows a vocal line and a lute line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains five measures: the first has a half note 'Quae', a half note 'ad', and a half rest; the second has a half note 'pa' and a half rest; the third has a half note 'e' and a half rest; the fourth has a half note 'e' and a half rest; the fifth has a half note 'e' and a half rest. The lute line is in bass clef and contains five measures of whole notes, all marked with a 'z' (zuccato).

(f)

Glo - ri - a , [Glo - ri - a] Pa - [tr]
Pa -

Detailed description: This system shows a vocal line and a lute line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains five measures: the first has a half note 'Glo', a half note 'ri', and a half rest; the second has a half note 'a', a half note 'Glo', and a half rest; the third has a half note 'ri', a half note 'a', and a half rest; the fourth has a half note 'Pa' and a half rest; the fifth has a half note 'e' and a half rest. The lute line is in bass clef and contains five measures of whole notes, all marked with a 'z' (zuccato).

(g)

Si - cut e - rol in

Detailed description: This system shows a vocal line and a lute line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains five measures: the first has a half note 'Si', a half note 'cut', and a half rest; the second has a half note 'e' and a half rest; the third has a half note 'e' and a half rest; the fourth has a half note 'e' and a half rest; the fifth has a half note 'e' and a half rest. The lute line is in bass clef and contains five measures of whole notes, all marked with a 'z' (zuccato).

MSS: Lcm: 660 (ff. 6-11v)

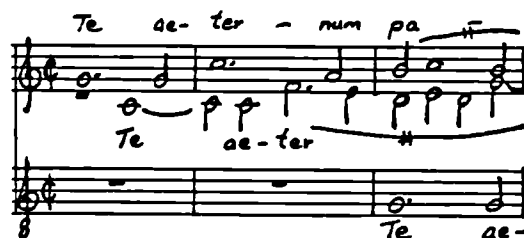
PRINTED: None

COMMENT: Not included in either Noland's Catalogue (1720 , or any of the Academy of Ancient Music's Word Books that I have examined.

9:015 'Te aeternum Patrem omnis terra veneratur' - Te Deum (Fragment) Probably after 1720

Text - Te Deum, v. 2

Unaccompanied Trio (SAT)



MSS: US-Wc: M.196 P41 (p. 18; autograph)

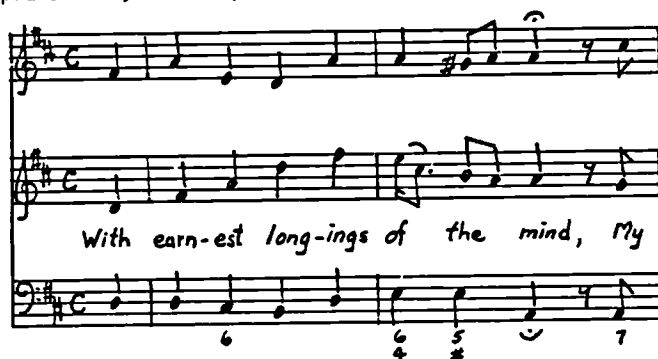
PRINTED: None

COMMENT: Apparently a section for solo trio from a complete setting of a Te Deum for which no music is known to have survived.

9:016 'With earnest longings of the mind' - Hymn Tune, Pepusch's Probably c1735

Text - 8686d, Poet not known

Arranged for Soprano Solo, Descant, and bc



MSS: CDp: M.C. 1. 27

PRINTED: C-59; C-78

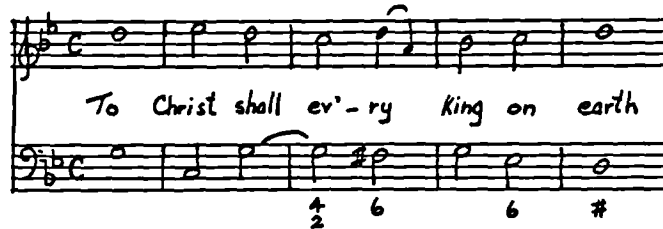
COMMENT: C-78 is printed without the descant, and is set to different words; 'The Lord shall set the needy free'. The hymn tune is also printed in Richard Butterworth's article 'By-ways of Methodist History. I. A Pedantic Musician -- Dr. Pepusch, F.R.S.', in The Wesleyan Methodist Magazine for 1898, vol cxxi, p. 248.

9:017 'To Christ shall ev'ry king on earth' - Hymn Tune

Probably c1735

Text - 8686d, Poet not known

Arranged for Soprano Solo and bc



MSS: None
 PRINTED: C-78

WORKS COMPOSED BY PEPUSCH, BUT FOR WHICH NO MUSIC IS KNOWN TO HAVE SURVIVED

- 9:018 'I will give thanks unto thee, O Lord' Probably after 1720
 Text - Ps. 9, vv. 1, 2
 Ps. 145, vv. 15, 16
 Vocal and instrumental scoring not known
 Attributed to Pepusch, and text given, in *Chapels Royal Word Book of 1826 and 1856*, and Foster (1901).
 (i) I will give thanks unto Thee
 (ii) I will be glad and rejoice in Thee
 (iii) The eyes of all wait upon Thee, O Lord
 (iv) Thou openest thine hand
 Not included in either Noland's Catalogue (1720), or any of the Academy of Ancient Music's Word Books that I have examined.
- 9:019 'O come, let us sing [unto the Lord]' Before August 1720
 Text - Presumably Ps. 95
 ssb / and instruments (scoring not known)
 Listed in Noland's Catalogue (1720), Item 96. Not included in any of the Academy of Ancient Music's Word Books that I have examined.

- 9:020 'O God, thou art my God' Probably after 1720
- Text - Ps. 63, vv. 1, 4
 Ps. 34, vv. 15, 16, 22
 Ps. 66, vv. 3, 7
- Treble solo / [bc only?]
- (i) O God, thou art my God, early will I seek Thee
 - (ii) For thy loving-kindness is better than the life itself
 - (iii) The eyes of the Lord are over the righteous
 - (iv) The countenance of the Lord is against them
 - (v) The Lord delivereth the souls of his servants
 - (vi) O praise our God, ye people
 - (vii) For all the world shall worship thee
- Attributed to Pepusch, and text given, in Chapels Royal *Word Book of 1749*, and Foster (1901). Not included in either Noland's Catalogue (1720), or any of the Academy of Ancient Music's Word Books that I have examined.
-
- 9:021 'O sing unto the Lord' Before August 1720
- Text - Presumably one of Ps. 96, 98, or 149
- ssb / and instruments (scoring not known)
- Listed in Noland's Catalogue (1720), Item 97 (and also 19[a]). See also above, 9:011. Not listed in any of the Academy of Ancient Music's Word Books that I have examined. But see below, Addendum, p.374.
-
- 9:022 'The Lord is King' Before August 1720
- Text - Presumably one of Ps. 93, Ps. 97, or Ps. 99
- satb / and instruments (scoring not known)
- Listed in Noland's Catalogue (1720), Item 99. Not included in any of the Academy of Ancient Music's Word Books that I have examined.
-
- 9:023 'Plorate colles, dolete montes' Probably after 1720
- Final chorus from Jephthe by Giacomo Carissimi
- Included in the Academy of Ancient Music Word Book (1768) with the note, "This piece being originally designed for voices only, the instrumental parts are added by Dr Pepusch". The instruments are not specified. A further note explains that 'Plorate colles' to the word 'Ululate' is entirely composed by Pepusch. Not included in Noland's Catalogue (1720). A manuscript copy of Pepusch's music was sold with the library of J. P. Street (Puttick & Simpson: 14 August 1851) as Lot 108; it has since disappeared.

10:000

DOUBTFUL, UNCONFIRMED, OR SPURIOUS ATTRIBUTIONS

10:001 Sonata à 2 [in E minor]

April 1710

i) Largo

ii) Allegro

iii) Adagio

iv) Allegro

MSS: None

PRINTED: C-15/7

COMMENT: The only source for this sonata is L. Pippard's collection of Twelve Sonatas ... 8 Compos'd by Mr Pepusch (C-15). In fact, eleven of Pippard's sonatas are found also in Roger's XII Sonates, Op. 3 (C-16) in which they are ascribed to Pepusch, and he may have been the composer of all twelve sonatas in Pippard's collection.

10:002 Concerto Movement in C major

MSS: Ob: Ms Mus c. 103 (f. 30v)

PRINTED: None

COMMENT: Copied in MS c. 103 at the end of Pepusch's Symphony à 4 (3:008). May be tentatively attributed to Pepusch.

10:003 Overture to Thomyris, Queen of Scythia

April 1707

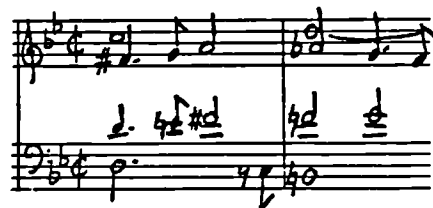
i) [Largo]



ii) Presto



iii) Lentemente



iv) Presto



MSS: None

PRINTED: C-8

COMMENT: Mov'ts i) and iv) can be identified as being from the overture to the opera Fiore della Erione (Venice, 1704) by Giovanni Bononcini. Pepusch was the musical arranger for the pasticcio Thomyris (London, 1707), and he may have composed original music for Mov'ts ii) and iii). For additional songs in Thomyris, ascribed to Pepusch, see above, 5:007.

10:004 Voluntary [in C major, for Organ]

i) Full



ii) Full



iii) Fugue



MSS: Lco: Without press-mark (No. XX)

PRINTED: None

COMMENT: The index to the Lco MS volume gives both Pepusch and Roseingrave as composers, but without specifying which movements each composed. Mov't i) can be identified as an arrangement of the Overture to John Stanley's cantata The Choice of Hercules (Lb1: Add. MS 5,328). It has not been possible to confirm Pepusch's authorship of either Mov't ii) or iii).

10:005 [Voluntary in C major], keyboard.

i)



ii)



iii)



iv)



MSS: Lam: 168 (pp. 76-78, without ascription)

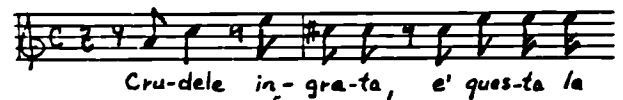
PRINTED: None

COMMENT: Attributed to Pepusch in the Royal Academy of Music's card index, apparently without confirmation. Mov't ii) is published in a modern edition by Novello, edited by Lady Susi Jeans, who attributes this movement to John Robinson.

10:006 "Crudele ingrata, e' questa la fedelta" - Solo Cantata

S / bc

i) Recitative



ii) Aria

(a) Introductory Ritornello Non presto



(b) Voice



iii) Recitative

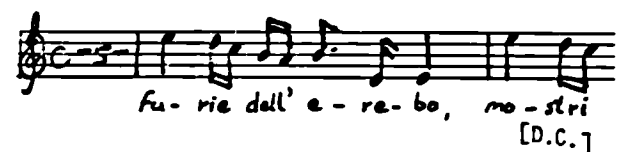


iv) Aria

(a) Introductory Ritornello Allegro



(b) Voice





MSS: Lam: 90 (pp. 31-36)

PRINTED: None

COMMENT: It is known that Pepusch set this text as a cantata (Noland's Catalogue, Item 42). Though this setting appears in MS 90 without attribution, it may be assigned to Pepusch on the grounds of (a) musical style; the treatment of the independent cello line is quite similar to Pepusch's Alexis (6:002), and (b) an apparent scribal connection between MS 90 and other manuscripts containing Pepusch works. See also above, 6:033.

10:007 "Foolish love, I scorn thy darts" - Solo Cantata

c1705

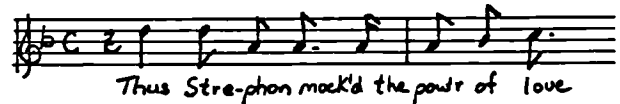
Poet - John Hughes

S / bc

i) Aria



ii) Recitative

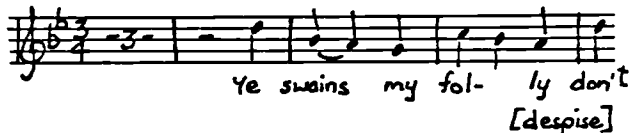


iii) Aria

(a)



(b)



MSS: Ob(n): Tenbury 1280 (ff. 1-2; without ascription);
Lb1: Add. 29,963 (ff. 133-136v; without ascription)

PRINTED: None

COMMENT: The poem appears in Hughes' Poems as being set by "Mr Pepusch". This setting may be Pepusch's; it is interesting to note the similarity between the opening phrase of mov't iii(b) and that of 7:001/iii(b). A different setting of 'Foolish Love', found in Lb1: Add. 33287 (ff. 49v-50), may be ruled out on stylistic grounds. See also above, 6:034.

10:008 "Prepare, O love, the happy day" - Song in Myrtillo



MSS: None

PRINTED: C-102 (without ascription)

COMMENT: Though the printed edition bears the title 'A Song in the Mask of Myrtillo', the song is not found in either Pepusch's score (Lam: MS 85) or Cibber's printed libretto. Pepusch's authorship of this song is doubtful.

10:009 "Wealth is but a slave to honour" - arranged for keyboard

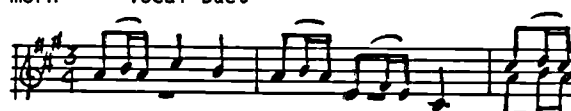


MSS: Och: 70, 71, and 75

PRINTED: None

COMMENT: A keyboard arrangement of a song, inserted among arias from Pepusch's *Venus and Adonis* in three part-books. Pepusch's authorship remains unconfirmed.

10:010 "Sweet is the breath of morn" - Vocal Duet



[without D.C.]

MSS: None

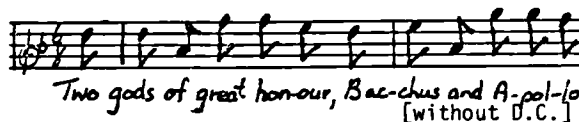
PRINTED: C-43, C-44, Single Sheet Folio (Randall, c1776-83).

COMMENT: A song, apparently adapted from Jomelli's duet "Non dan pace" (Lb1: Add. MS 29,964, ff. 17-24v). The only source to attribute it to Pepusch is *The Beauties of Music and Poetry* (C-44): "A favorite DUETT for 2 Voices. Composed by D^r Pepusch", though the index to the volume credits the piece to Smith. *Apollonian Harmony* (C-43) gives Theo. Smith as the composer. The attribution to Pepusch is almost certainly spurious.

10:011 Songs from the Pantomime *Perseus and Andromeda*

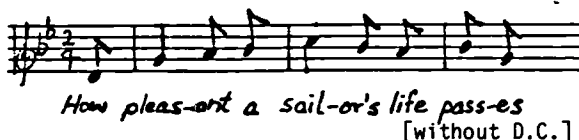
See above, I, 303, for details of the several productions under this title between 1716 and 1730.

i) The Agreement of the Gods



[without D.C.]

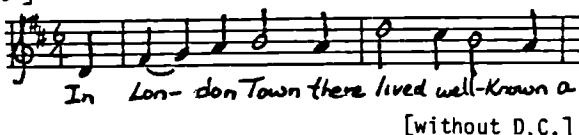
ii) 'How pleasant a sailor's life passes'



[without D.C.]

iii) "In London Town there lived well-known a doctor"

[To the tune of "Thomas I cannot"]

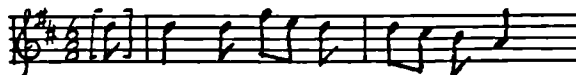


[without D.C.]

iv) Kitty, the females glory



v) "Mrs. LeGard's Dance"



vi [A Dance?]



MSS: None

PRINTED: i) C-46, C-86

ii) C-65, C-70, C-75, C-94

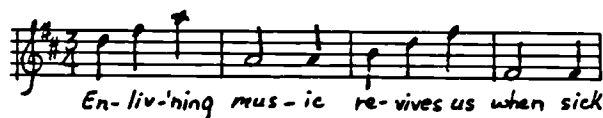
iii) C-96

iv) C-97

v) From the ballad-opera *Sylvia* (1730), Air 33; "When youthful May adorns the year".vi) From the ballad-opera *The Lottery* (1732), Air 7; "Oh what pleasures will abound".

COMMENT: All sources are without attribution. It has long been assumed that Pepusch composed the music for the several versions of *Perseus and Andromeda* between 1716 and 1730; an assumption that has been carried forward into RISM. There is no evidence to support that he composed more than one song, "When severest woes impending" (8:011); other attributions to Pepusch must be viewed with suspicion. It may be noted that the tune for mov't iii) was used in *The Beggar's Opera* (1728) as Air X; 'I, like a ship in storms, was tos't'.

10:012 A Catch for Three Voices in Praise of Music



MSS: None

PRINTED: Included in *A Short Treatise on Harmony* (second edition, London, 1731), a work sometimes attributed to Pepusch. His authorship of this *Treatise* has not been confirmed, and "Enliv'ning music revives us" must be classified as a doubtful attribution.

10:013 Voluntary [in C major for Organ]

i) Diapasons - Grave



ii) Cornet

Same as 4:001/ii

MSS: Lco: Without press-mark (No. XXXIII)
 PRINTED: C-77 (mov't i only)
 COMMENT: The manuscript credits the piece to "Dr: Pepusch &c:". There is no doubt that Mov't ii) is his, but he may not have been the composer of Mov't i). This movement also appears without ascription in Twelve Voluntaries & Fugues, Vol. 8 (1780).

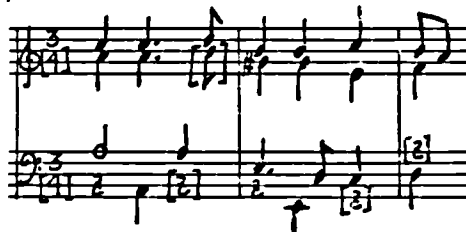
10:014 Miscellaneous keyboard pieces

i) Prelude

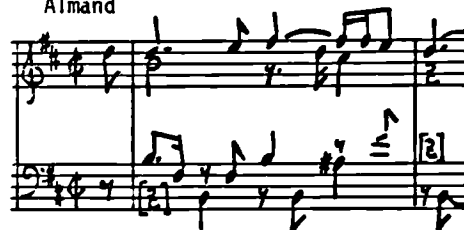


ii) Keyboard arrangement of
1:110/iv

iii)



iv) Almand



v) Keyboard arrangement of
1:113/iv

MSS: Lbl: Add. 41,205 (ff. 28-30; without ascription)

PRINTED: None

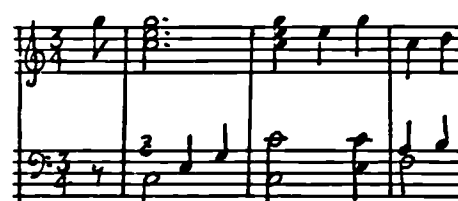
COMMENT: Since Mov'ts ii) and v) can be identified as Pepusch's, it may be that he is the composer of the remaining movements.

10:015 [Suite in C for Keyboard]

i) Allemanda



ii) Courant



111) Sarabande



iv) Aria



MSS: BENcoker: C. 10 (pp. 54-57; without ascription)

PRINTED: None

COMMENT: In the manuscript source, this suite or sonata follows immediately after a "Sonata Del Sig" Pepusch [sic] (4:016) and may also have been composed by him. The musical style is certainly typical of Pepusch.

10:016 The Carousers - A Musical Entertainment

Librettist - Not known

Date of First Performance - Not known

Soli - T T B

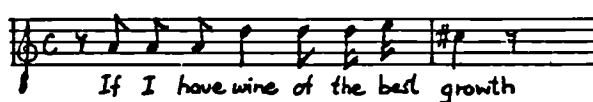
Chorus - atbb

Instruments - vln 1, vln 2, vla, ob 1, ob 2, org

i) Overture, full orchestra



ii) Recitative (Tenor)

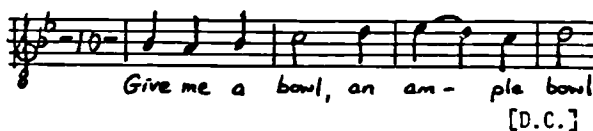


iii) Aria (Tenor), [vln 1, vln 2, vla, org]

(a) Introductory
Ritornello



(b) Voice



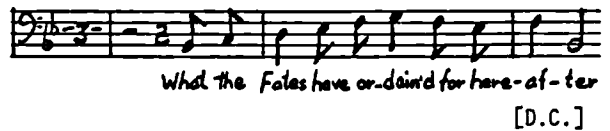
iv) Recitative (Bass)



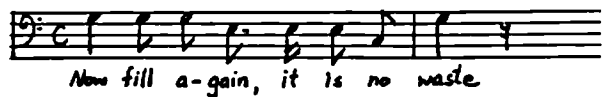
v) Aria (Bass), vln 1, vln 2, vla, b

(a) Introductory
Ritornello

(b) Voice



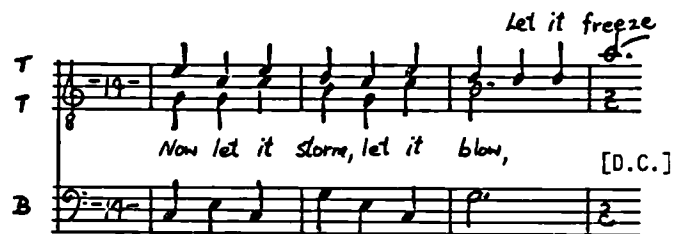
vi) Recitative (Bass)



vii) Trio (TTB), full orchestra

(a) Introductory
Ritornello

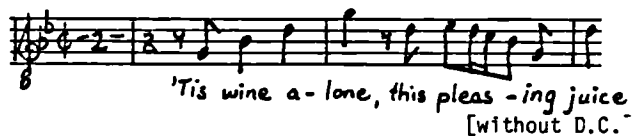
(b) Trio



viii) Recitative (Tenor)



ix) Aria (Tenor), [bc]



x) Recitative (Bass) - Same as vi)

xi) Chorus (atbb), [vln 1, vln 2, vla, org]

(a) Introductory
Ritornello

(b) Chorus



MSS: Lam: 85 (pp. 73-114; without ascription)
 PRINTED: None
 COMMENT: Though The Carousers is bound in Lam: MS 85, a volume containing chiefly works by Pepusch, the piece is not at all representative of his musical style. An attribution to Pepusch is doubtful.

10:017 Unidentified Concerto Movement in F Major



MSS: D-ddr-D1: 2160-0-3, Nr. 380 (pp. 1-5)
 PRINTED: None
 COMMENT: An unidentified movement, bound in at the beginning of Concerto Grosso in F by Pepusch (pp. 6-24) -- see above, 3:011 -- but apparently not related to it. Probably by Pepusch.

10:018 "Young Strephon by his folded sheep (Pastoral) -- Cantata
 Poet - John Hughes

Pepusch's music does not appear to have survived

- i) Recitative: 'Young Strephon by his folded sheep'
- ii) Aria: 'While the sky and seas are shining'
- iii) Recitative: 'Ah! foolish Strephon! change thy strain'
- iv) Aria: 'Hope beguiling, like the moon and ocean smiling'

COMMENT: This cantata is attributed to Pepusch in Hughes' Poems (1735), though he may have been confused with J. E. Galliard who set the poem as No. 6 of his Six English Cantatas (Walsh, 1716). See also above, 6:035.

10:019 The Rape of Helen - Ballad Opera
 Librettist: John Brevall

1737

This work is sometimes attributed to Pepusch on the basis that the final air, No. 25, 'Streams that run to the ocean', was set to "Doctor Pepush's [sic] Minuet in Orestes". The printed libretto (1737) does not include music, and the Minuet remains unidentified; for possible music, see above, 4:012. There is no evidence that Pepusch had anything to do with the composition or production of The Rape of Helen. For Orestes, see below, 10:020.

10:020 Orestes - Opera [f.e. a stage piece with interpolated songs] 1731
 Librettist - Lewis Theobald

The printed libretto (1731) contains only a handful of songs, without music. Dr. Roger Fiske credits the work to Pepusch on the strength of the reference in The Rape of Helen (10:019), Air 25, "Doctor Pepusch's [sic] Minuet in Orestes". [English Theatre Music, 1973, p. 171] It is possible that a minuet by Pepusch was used for 'Love, spread all thy sweet treasures' included in the printed libretto of Orestes in Act III, scene iv, to be sung "to a Minuet", though no composer is given. It is highly improbable that all the music was composed by Pepusch.

APPENDIX (B)

Inventory of Manuscript Sources

B - BELGIUM

Bc: Bruxelles, Bibliothèque du Conservatoire Royal de Musique

Note: Each of the four volumes of Pepusch's sonatas listed below (MSS: 5.780, 15.455, 26.477, and 26.578) has a similar layout for the title page, and each appears to be the work of the same notational scribe. These volumes, now in the Wagener Collection, may have been among those listed in the printed catalogue for a miscellaneous auction by W. P. Musgrave (29-31 March 1824), Item 97:

Pepusch's Solos and Sonatas, 1 set of 9;
5 of 16 each, and 1 of 22, all fine MS.
scarce, in 6 vols. oblong and upright.

It is regrettable that no buyer is noted in the printed catalogue.

1.030 Britannia and Augusta / An Ode / After the
 Italian Manner / In Honour of the late Duke
 of / Devonshire / Written by Mr Hughes /
 Sett [sic] to Musick by / J. C. Pepusch

Oblong folio. In score. c1707.

7:005

5.780 XVI / Sonates / a / Violino Solo / e /
 Basso Continuo / Da S^r Pepusch

Folio. In score. Probably before July 1713. FRED: 17.
This is a copy of the set of sixteen sonatas dedicated
to Mrs. Litton (Bc: 15.455).

Sonatas 1-16

1:041-056

(For details, see below, Bc: 15.455)

- 15.455 Sixteen Sonatas / For / A Violin and a
Base Viol or Harpsichord / Compos'd /
For Mrs Litton / By / M J^{no} Christ Pepusch

Oblong folio. In score. Probably before 1714.

FRED: 18.

| | | | | | |
|----------|-----|-------|----------|-------------------|-------|
| Sonata 1 | (C) | 1:041 | Sonata 9 | (D) | 1:049 |
| 2 | (d) | 1:042 | 10 | (E) | 1:050 |
| 3 | (e) | 1:043 | 11 | (f) | 1:051 |
| 4 | (F) | 1:044 | 12 | (g) | 1:052 |
| 5 | (G) | 1:045 | 13 | (A) | 1:053 |
| 6 | (a) | 1:046 | 14 | (B ^b) | 1:054 |
| 7 | (b) | 1:047 | 15 | (B) | 1:055 |
| 8 | (c) | 1:048 | 16 | (E ^b) | 1:056 |

- 26.477 XVI / Solo's or Sonata's / Compos'd for /
One Violin, One Bass-Viol / or a /
harpsicord [sic] / By / Mr John Christopher
Pepusch / For Mr John Hamilton

Folio. In score. Probably before 1714. FRED: 19.

| | | | | | |
|----------|-----|-------|----------|-------------------|-------|
| Sonata 1 | (C) | 1:025 | Sonata 9 | (D) | 1:033 |
| 2 | (d) | 1:026 | 10 | (E) | 1:034 |
| 3 | (e) | 1:027 | 11 | (f) | 1:035 |
| 4 | (F) | 1:028 | 12 | (g) | 1:036 |
| 5 | (G) | 1:029 | 13 | (A) | 1:037 |
| 6 | (a) | 1:030 | 14 | (B ^b) | 1:038 |
| 7 | (b) | 1:031 | 15 | (B) | 1:039 |
| 8 | (c) | 1:032 | 16 | (E ^b) | 1:040 |

For a different set of eight sonatas, also dedicated
to John Hamilton, see below, J-Tn1: N-6/63.

- 26.478 Twenty Three / Solos / or Sonatas for / A
Violin a Base Viol / or / Harpsichord /
Composed / By / Mr John Chri. Pepusch

Folio. In score. Probably before 1714. FRED: 20.
Though "Autograph" is stamped in gold on the spine,
the MS is definitely not in Pepusch's hand, The
volume contains only twenty-two sonatas; presumably
the last sonata was missing as early as March 1824
when the volume was auctioned by W. P. Musgrave (quoted
above, see Note preceeding Bc: 1.030)

| | | | | | |
|----------|-----|-------|-----------|-------------------|-------|
| Sonata 1 | (a) | 1:121 | Sonata 12 | (B ^b) | 1:132 |
| 2 | (D) | 1:122 | 13 | (G) | 1:133 |
| 3 | (A) | 1:123 | 14 | (a) | 1:134 |
| 4 | (F) | 1:124 | 15 | (D) | 1:135 |
| 5 | (G) | 1:125 | 16 | (A) | 1:136 |
| 6 | (g) | 1:126 | 17 | (D) | 1:137 |
| 7 | (E) | 1:127 | 18 | (C) | 1:138 |
| 8 | (G) | 1:128 | 19 | (d) | 1:139 |
| 9 | (a) | 1:129 | 20 | (c) | 1:140 |
| 10 | (G) | 1:130 | 21 | (e) | 1:141 |
| 11 | (D) | 1:131 | 22 | (d) | 1:142 |

Sonata 23 (Missing)

27.218 "Clavier und Orgelstücke"

Folio. In score. Late 18th century. FRED: 31 (but as MS 27.061?). Copied throughout in the same hand. Composers represented include J. S. Bach, C. P. E. Bach, Fux, Telemann, Handel, and Mozart (K. 426). Binding has stamped on "Geh. Rath. Wagener, Marburg".

No. 21 Fuga (g) 1:020/ii
No. 22 Fuga (d) 4:015

DDR - DEUTSCHE DEMOKRATISCHE REPUBLIK (East Germany)

DL: Dresden, Sächsische Landesbibliothek

2160-0-1, No: 3, Concerto / co vno conc: vvnî vîa
Nr 378 e Basso / Del Sig^r Pepusch

Folio. In parts. Probably before 1714. FRED: omitted. Parts for vln conc (2), vln 1 (2), vln rip (3), vln 2 (2), vla (3), vlc (3), bc (2), cembalo (1); bound together with continuous page numbers.

Concerto (G) 3:009

2160-0-2, No: 5, Concerto / co V^{no} conc. VVⁿⁱ
 Nr 379 Vla e Basso / Partitura Sola / Del
 Sig^r Pepusch

Folio. In score. Probably before 1714. FRED: omitted.

Concerto (D) 3:010

2160-0-3, No: 6, Concerto / co V^{no} conc: VVⁿⁱ
 Nr 380 Viola e Basso / 7 St. / Del Sig^r Pepusch

A second title page reads:

Concerto St: 7 / Fb / 2 Violini, Viola, /
 Violon cello, Bassono / con il / Basso
 Contin: / del / Sig^{re} Pepusch

Folio. In parts. Probably before 1714. FRED: omitted.

Parts for vln 1, vln 2, vla, vlc, bc, basso (2),
 bassono; bound together with continuous page numbers.

pp. 1-5 Unidentified movement (in F Major), in score,
 and apparently not part of the concerto.

10:017

pp. 6-24 Concerto (F) 3:011

2160-0-4, No: 2, Concerto / co VVⁿⁱ 2 fl obl 2 ob obl
 Nr 381 Vla e Basso / Del Sig^r Pepusch

Folio. In parts. Probably before 1714. FRED: omitted.

Parts for fl 1, fl 2, ob 1, ob 2, b; bound together
 with continuous page numbers. Flute parts are written
 in the French violin clef.

Concerto (F) 3:004

2160-0-5, No: 4, Conc. VVⁿⁱ Vla e Basso / 4 St /
 Nr 382 Del Sig^r Pepusch

Folio. In parts. Probably before 1714. FRED: omitted.

Parts for Conc: vln 1, vln 2, Rip: vln 1, vln 2, vla

ob 1, ob 2, bc, b; bound together with continuous page numbers. Oboe parts are for movements i and iv only.

Concerto (F) 3:012

2160-Q-6, No: 1, Concerto / co / 2 vni conc. vlni vla
Nr 383 e Bass. / 5 St. / Del Sig^r Pepusch

Folio. In parts. Probably before 1714. FRED: omitted.
Parts for Conc: vln 1, vln 2, Rip: vln 1, vln 2, vla, b;
bound together with continuous page numbers.

Concerto (e) 3:013

2160-Q-1, Trio / Violini e Basso # St. / Del Sig^r Pepusch
Nr 384

and

Sonata à 3 / 2 Violini / Con il / Basso /
Continuo / St: 3 / Del Sig^r Pebuch [sic]

Folio. In parts. Probably before 1714. FRED: omitted.
Parts for vln 1, vln 2, bc; bound together with
continuous page numbers.

Sonata (C) 2:006

2160-Q-2, No: 2 Trio / Flauto Violino e Basson /
Nr 385 Partitura solo / Del Sig^r Pepusch

and

Sonata à 3 Mons: Pebush [sic]

Folio. In score. Probably before 1714. FRED: omitted.
Flute written in French violin clef.

Sonata (G) 2:021

2160-Q-3, No: 5, Trio / Viola de [sic] Gamb: vno
Nr 336 e Basso / 3 St. / Del Sig^r Pepusch

Folio. In parts. Probably before 1714. FRED: omitted.
Parts for vln, vla da gamba, b; bound together.

Sonata (a) 2:030

2160-Q-4, No: 5, Trio / Viola de [sic]: Flauto /
Nr 387 e Basso. 3 St. / Del Sig^r Pepusch

and

Sonata / Traversa o Violino / Viola
da Gamba / Basso Continuo

Folio. In parts. Probably before 1714. FRED: omitted.
Parts for vln (or fl), vla da gambe, b; bound together.

Sonata (e) 2:027

2160-Q-5, No: 4, Trio / Viola de [sic] Gamb. vno e
Nr 388 Basso / 4 St. / Del Sig^r Pepusch

Folio. In parts. Probably before 1714. FRED: omitted.
Parts for vln 1, vln 2, vla da gamba, b; bound together.

Sonata (g) 2:040

2160-Q-6, No: 1, Trio / Flauto Violino e Basso /
Nr 389 Partitura Solà / Del Sig^r Pepusch

and

Sonata del Sig^{re} Pepusch à 3, Violin, Traversa
con Basso

Large Folio. In score. Probably before 1714.
FRED: omitted. This MS also contains two other
sonatas which hitherto appear to have escaped notice.

p. 2 Sonata (G) 2:002

p. 3 "Sonata à 3: Violino, Traversa con Basso", in
D major. In score, without ascription; though
movements i and ii are taken from Pepusch's
XII Sonates, Op. 3 (Roger: C-16), Sonata 8,
movements i and iv.

2:031

- p. 4 "Sonata a 3 con Hautb. Flaut. Bass
di Pepusch", in G minor. In score.
Flute employs French violin clef.

2:032

Pph: Potsdam, Pädagogische Hochschule.

- M. Th. 174 "Concerto Grosso a 2 Violini Concertini,
2 Violini Ripieni & Basso Continuo e
Ripieno Del Sig^r Pepusch"

This manuscript was known to Dr. Fred (FRED: 46), but it is now apparently lost; my enquiries to Potsdam and Berlin have failed to reveal its present location. The volume is not included in the RISM card index of manuscripts now in preparation at Kassel. The above title, as well as the incipit in the Thematic Catalogue, is taken directly from Fred.

Concerto (D) 3:014

ROu: Rostock, Wilhelm - Pieck - Universität, Universitätsbibliothek.

- Mus. Saec. XVII-37²⁻¹⁴ A collection of sonatas and concertos. Numbers 2-14 are by Pepusch. Some have separate title pages (details given below); the occasional appearance of a number in the title suggests that certain pieces once belonged to a larger collection. Numbers 7, 9, and 10 are in score; the others are in parts. Several different scribes are represented. Most of the manuscripts probably date from before 1714, though Number 8 has written at the end of the Cembalo part, "Le 12^{me} xbris. 1722". Each number is described in turn.

No. 2 Trio Flauto traverso / Violino /
Bass / Del Sig^r Pepusch

Parts for fl, vln, b. FRED: 36.

Sonata (C) 2:022

No. 3 Sonata / à / Flauto Traversa / ou
Violino / Viola / e / Basso Continuo /
del Seig^r Pepusch. VII

Parts for fl (or vln), vla, vlc & org. FRED: 37.

Sonata (d) 2:023

No. 4 N^o 25 / Trio / Flauto Traverso primo /
Flauto Traverso secundo / Basso / Del
Sig^r Pepusch [sic] / G[#]

And on verso of title page is:

Sonata à 3 / 2: Hautbois ou Flutes
allemandes / et Basso / Du S^r Pepusch /
No: 35 / C. L. F. [?]

Parts for ob 1, ob 2, b. FRED: 38.

Sonata (G) 2:024

No. 5 Sonata da Camera / à / Un Flute Traversiere /
ou Hauboïs, un Violon / & Basse Continue /
composée par Monsieur Pepusch / VI^{me}

Parts for fl (or fl à bec), vln (or ob), vlc & org.

FRED: 39. The reference in the title to "VI^{me}"
almost certainly refers to Roger's publication of
Pepusch's X Sonatas, Op. 7 (C-26) which appeared
c1717-18. No copy of Roger's edition is known to
have survived.

Sonata (d) 2:025

No. 6 Sinphonia / à 3 / Un Flut=Traversiere /
1 Violino, ou Viola D'Amour / Un Lut,
ou Cembalo accomp: / Con Basso Continuo /
Le 2^{me} / Pepush [sic]

A second title page gives:

Flauto Traversiere / Sonata Secunda / Un
Flaut, Transpor: / Un Viola d'Amour, o Violin /
Un l'ut / e / Un Basse e Viola. 7 Parties /
M^r Pepush [sic]

FRED: 40

Sonata (G) 2:026

No. 7 Sonata / à / Violino Solo Del Sig^r
Pebusch [sic]

FRED: 21

Sonata (D) 1:159

No. 8 Sonata à 3 / Flut traversiere / Violino /
Con / Basso Continuo / N. 5 / Pepush [sic]
C. L. A. [?]

Parts for fl, vln, bc; flute part in French violin clef.

FRED: 41

Sonata (e) 2:027

No. 9 Hoboe Solo. Di Pepush [sic]

FRED: 26

Sonata (E^b) 1:120

No: 10 Solo Sur la Flute Allemande

FRED: 27

Sonata (G) 1:160

No. 11 Sonata. Flute Allemad^e [sic] Sig^r Pepusch

FRED: 28. Flute part employs French violin clef.

Sonata (G) 1:161

No. 12 Concerto Grosso / à 6 / C[oncerto] N^{ro} 39 /
1 Trombetta / 2 Violins / 1 Viola / 1 Violon-
cello / con / Basso Continuo / D[#] di Sigr
Pepusch

Parts for vln conc, vln 1, vln 2, tpt, bc, b.

FRED: 47 (but omits movement iii)

Concerto (D) 3:015

No. 13 Hautbois. Sonata

Parts for vln, ob, bc. Appears here without
ascription, though it was probably copied from
Roger's publication of Pepusch's XII Sonates, Op. 3
(C-16/11). FRED: 42

Sonata (B^b) 2:011

No. 14 Sinfonia à 5 / 2 Flût=Traversiere /
2 Violino / e / Cembalo / Ex G[#] Di
Sigr Pepusch

Parts for fl 1, fl 2, vln 1, vln 2, bc, b; parts for
vln 1, and fl 1 employ the French violin clef.

FRED: 48

Concerto (G) 3:002

SW: Schwerin, Mecklenburgische Landesbibliothek.

Mus. 4162 Numro 8 / Partie Englitair / Pour la
Hautbois e Violin: / Composee par Mons: /
Bebusch [sic]

Folio. In parts. Probably before 1714. FRED: 49.

Parts for Dessus, ob 1, ob 2, ob 3, b.

Partie Englitair (C) 3:019

Note: A number of manuscripts known to have contained works by Pepusch and formerly housed in the Hamburg Staatsbibliothek were destroyed during World War II.

EIR - EIRE (REPUBLIC OF IRELAND)

Dtc: Dublin, Trinity College Library

3592 (Formerly MS D. 5. 22). A miscellaneous collection of songs and keyboard pieces by Handel, Vivaldi, and others. Acquired by Trinity College in 1960 from Townley Hall, Drogheda. Folio. In score. Late 18th century.

ff. 29v-31 "Cantata by Dr Pepush [sic]"
Alexis (C) 6:002

3593 (Formerly MS D. 5. 23). Music book of The Rt. Hon. Lady Charlotte Fermor, 1744. Songs and keyboard pieces by Handel, Corelli, and others. Acquired by Trinity College in 1960 from Townley Hall, Drogheda. Folio. In score. Late 18th century.

ff. 6v-7 'Virgin sports no more delighting' (D),
by "Dr Pepusch", in short score.
8:014

F - FRANCE

Pc: Paris, Bibliothèque nationale (fonds du Conservatoire)

Rés. V.S. 1419 A collection of miscellaneous pieces. In score.
c1750.

| | | |
|-------|--|-------|
| No. 2 | 'The god of love' | 6:015 |
| No. 3 | "Alexis. A Cantata by D ^r Pepusch" | 6:002 |

GB - GREAT BRITAIN

BENcoker: Bentley (Hampshire), Gerald Coke, private collection

Miscellanies Oblong folio of keyboard music by Handel and
MS C. 10 others. Label on the front cover reads "Harps
Sonatas M.S. By Handel &c. NO 8". Paste-down,
inside front cover has the signature of William
Walond (dated Chichester, February 1778), and
he may have copied some of the volume.

FRED: omitted.

| | | |
|-------------|---|---|
| pp. 48-51 | "Sonata Del Sig ^r Pepush [<u>sic</u>]" | 4:003 (C) |
| pp. 52-53 | "Sonata Del Sig ^r Pepush [<u>sic</u>]" | 4:002 (C) |
| pp. 108-111 | "Sonata Del Sig ^r Handel" | 4:020/iv The fourth movement, a Gigue, is attributed elsewhere to Pepusch. |

Rivers MS 3 A volume of miscellaneous keyboard pieces which
I have not yet had an opportunity to examine.

| | | |
|--------|--|----------|
| No. 18 | Gigue; without ascription, but ascribed to Handel in <u>BENcoker</u> : Misc. MS C. 10 (p.108). | 4:020/iv |
|--------|--|----------|

Bu: Birmingham, University of Birmingham Library

M. 1497A A Volume of theatre songs, most of them composed after
1750. In score, without foliation or page numbers.
Copied in various hands.

Cantata for a Voice and Instruments 6:013
 By Dr Peppusch [sic] (i.e. 'An
 hapless shepherd')
 'O happy Myrtillo' (without 5:002/vii
 ascription)
 'Myrtillo would you woo me' 5:002/ii
 (without ascription. At end is
 "Segue", but there is no more)

CDp: Cardiff, Public Library

M.C. 1. 27 Volume of miscellaneous songs. c1770.
 From the Mackworth Collection.

f. 25 'With earnest longings' 9:017
 Copied from Harmonia Sacra (C-59)

M.C. 1. 32 Sixteen sonatas in different keys,
 without ascription. The Mackworth
 Collection. This is a duplicate of the
 set by Pepusch dedicated to Madam Greggs
 of Durham (see Lb1: Add. MS 31532). c1740.
FRED: omitted.

Sonatas 1-16 1:009-024

M.C. 1. 34(A) A dilapidated volume without cover or title
 page containing miscellaneous songs. Copied
 in the same hand as MS M.C. 1. 32. c1740. The
 following Pepusch cantatas, copied from Six English
Cantatas, Book II (C-29) of 1720, appear without
 ascription.

ff. 1 -6v Cantata a Voce Sola con 6:007
 Flauto [i.e. 'Love frowns']
 ff. 7 -11 Cantata con Flauto 6:008
 [i.e. 'Cleora']

| | | |
|-------------|---|-------|
| ff. 11v-17 | Cantata con Flauto [i.e. 'When love's soft'] | 6:009 |
| ff. 17v-2]v | Cantata con Flauto [i.e. 'Menalcas'] | 6:010 |

Note: For further information on these and other manuscripts in the Mackworth Collection see Malcolm Boyd, 'Music Manuscripts in the Mackworth Collection at Cardiff' in Music & Letters, April 1973, pp. 133-41; and also Richard Brinkley, 'George Powell of Nanteos: A Further Appreciation' in Anglo-Welsh Review, Winter 1972, pp. 130-34.

Cfw: Cambridge, Fitzwilliam Museum

MU. MS 102 A volume of keyboard pieces. Five sets of
(formerly sketches by Lord Fitzwilliam himself may be
30. F. 11) dated c1780. In another hand, ff. 22-32v
 contains a section of Myrtillo, from the
 Overture to the end of the fourth aria (including
 recitatives). In short score. Probably copied
 before c1750. Without ascription.

ff. 22-32v 5:002/i-v

MU. MS 238 A volume of anthems, perhaps intended for inclusion
(formerly in Boyce's Cathedral Music. In score. Mid-18th
52. D. 20) century. Signatures of Dr. S. Arnold (23 June 1796),
 Jos. Corfe, and William Alex Barrett (1876).

ff. 132-136v 'I will magnifie' 9:002
 (without ascription)

Cjc: Cambridge, St. John's College

Chapel MS T. 5 Folio part-book (cantoris) containing anthems by Dr. Croft, Dr. Greene, and others. Copied in various hands, probably c1710-40.

pp. 25-28 "Psalm: 135. Solo Anthem 9:009
By Dr Pepush [sic]"

Chapel MS O. 12 Folio part-book (organ), similar to above.

pp. 86-92 "Psa. 135. O Praise the 9:009
Lord. Dr P."

Apparently copied from Divine Harmony (C-52).

Ckc: Cambridge, King's College

121 Oblong folio, bound in original hand-printed paper-covered boards labelled "Roseingrave", and containing eight sets of lessons for harpsichord composed by him. Inside cover has, "This Book written by Joseph Gibbs, Ipswich", c1740. Reversing the volume, keyboard arrangements chiefly of opera airs. The Pepusch pieces, in short score, are copies of works that had previously appeared in print. FRED: omitted.

ff. 1-1v "Overture by Dr. Pepusch" 5:005
[The Union of the Three
Sister Arts]

ff. 26v-28 "Dr Pepuch [sic] / Solo" 1:162

226 Oblong folio, stitched together in paper covers. Pasted on cover is "Dr Pepush [sic] Sonatas Flute & Bass, MSS". In score. Probably c1714-30. Of the seven sonatas in the volume, only the first is ascribed

to Pepusch. Another (ff. 11-12) is ascribed to "Fingar [sic]", while the remaining five appear without ascription; only one of these can be confirmed from other sources as being by Pepusch. FRED: omitted.

| | | |
|----------|---|-------|
| ff. 1-2v | "Sonata Flauto Solo. Dr Pepuch [<u>sic</u>]" (g) | 1:126 |
| ff. 3-4v | "Flauto Solo" (E) without ascription | 1:114 |

251 Oblong folio. "Harpsichord / Miller" stamped on the cover; perhaps Edward Miller (1731-1807), organist at Doncaster. Contains short lessons for harpsichord by Handel, Felton, Stanley, Corelli, and Dr. Greene. Probably copied c1750. The volume was discovered in 1952, in a cupboard at Howsham Hall near York. FRED: omitted.

| | | |
|-------------|-------------------------------------|-------|
| ff. 26v-27v | "Alexis a Cantata by Dr Pepusch" | 6:002 |
|-------------|-------------------------------------|-------|

Final aria is incomplete.
This is the only vocal piece
in the volume and was copied
from Bickham's Musical Entertainer (C-69).

Cpc: Cambridge, Pembroke College

MS Mus. 6. 24 Small folio chiefly of harpsichord pieces. Several opera arias and theatre songs are inserted towards the end of the volume. In score. c1720.

| | | |
|------------|---|----------|
| ff. 44v-45 | 'How blest is a soldier' without ascription. | 5:007/ii |
|------------|---|----------|

Cu: Cambridge, University of Cambridge Library

Add. 7059 A volume of violin sonatas by Tartini, Vivaldi, and Giovanni Battista Somis. A single composition by Pepusch, arranged for harpsichord, is copied

in a different hand at the end of the volume.

Probably after 1725. FRED: omitted.

f. 87 "Prelude. Dr Pepusch" (A) 4:004

Presumably the movements that follow on ff. 87v-90 (allemande, courante, sarabande, and air) are also by Pepusch and make up a suite in A major.

DORjeans: Dorking (Surrey), Lady Susi Jeans, private collection

MS 6 This volume of keyboard voluntaries is mentioned by Dr Barry Cooper as containing pieces by Pepusch ('English Solo Keyboard Music...', unpublished D. Phil dissertation, University of Oxford, 1974, p. 477). Cooper dates the manuscript at c1760. Unfortunately, information regarding the contents has not reached me in time for inclusion in this catalogue.

DRc: Durham, Cathedral Library

A. 8 Folio volume of anthems, in score
A. 13 Organ part-book
B. 13 Alto part-book

From internal evidence it can be determined that the alto part-book was copied after 1759; this is probably also the case with the other volumes.

MS A. 8 (ff. 71-73v), and both part-books contain

'O praise the Lord' 9:009

Apparently copied from Divine Harmony (C-52)

Ge: Glasgow, Euing Music Library

R.d. 54 A volume of harpsichord pieces. c1725. FRED: omitted. The volume contains only one piece by Pepusch, an arrangement for harpsichord of the final movement of a violin sonata that had previously been printed by both Roger (C-6) and Walsh (C-9).

ff. 19v-20 "An Ayre / Dr Pespucsh [sic] 1:106/iv
(d)

Lam: London, Royal Academy of Music

- 37 Italian cantatas, chiefly by Scarlatti and
G.B. Bononcini. Signature of R. J. S. Stevens
(1757-1837), dated Charterhouse, 1817. Copied
throughout by the same unidentified scribe, c1720.
- ff. 19-20 "Aria del Sigr Pepusch" 6:020
 ('Per sentier fiorilo')
- ff. 20v-25v 'Fragrant Flora' by 6:003
 "Mr J. C. Pepusch"
- 85 Three manuscripts bound in one, each with separate
page numbers and without ascription. Paste-down,
inside front cover has "RJS Stevens, Charterhouse
1817. Collated Savage. Dr Pepusch, 1"; and on the
fly-leaf is written "Nº 10, Dr P". Stevens was a
pupil of William Savage (1720-1789), who himself
was a pupil of Pepusch.
- pp. 1-72 (original page numbers) "The Death of Dido"
written on p. 5 immediately following the
overture. Complete masque in full score.
Almost certainly a theatre manuscript dating
from the first performances in 1716.
5:004
- pp. 73-116 (originally pp. 1-42) "Overture to the
Carousers", though the manuscript contains
the recitatives and arias for the complete
musical entertainment. Pepusch's author-
ship is doubtful. Nothing is known of any
performance of the work, though the manuscript,
in full score, is probably from a theatre
library, c1725.
10:016
- pp. 117-147 (originally pp. 1-29) "The following is
the Musick in Massaniello or a Fisherman
a Prince", inscribed on p. 116 (i.e. the
verso of the last folio of the previous
manuscript), apparently added after collation
and binding. Complete full score. Probably
a theatre manuscript, c1725.
5:006

86 Three manuscripts bound in one. Paste-down, inside front cover has "RJS Stevens, Charterhouse, 1817. Savage Collated. Dr Pepusch. 2"; and on the fly-leaf is written "Nº 9 Dr P".

pp. 1-40 (original page numbers) Two anthems copied by the same scribe. On p. 40 is written "Finis Dr Pepusch 1757".

pp. 1-19 "Anthem Dr Pepusche [sic]" 9:003
('I will magnifie thee')

pp. 20-40 'O praise the Lord' 9:009

pp. 41-42 Blank

pp. 43-121 (originally in fascicles of four, and later numbered pp. 1-79). Without title and ascription. Probably partly autograph: pp. 43-87 (all instrumental parts), pp. 87-103 (viola part), and pp. 106-107 (viola part). In full score. Perhaps a Cannons manuscript; see Noland's Catalogue (1720), Item 100.

'O be joyful' 9:006

p. 122 Blank

pp. 123-128 An unidentified instrumental movement in score. Probably an opening symphony to the anthem which follows, but copied in a different hand.

9:004/i

pp. 129-208 (originally in fascicles of four, but not for the above symphony which may have been added later). In full score, without title and ascription. Probably partly autograph: pp. 134-137 (alterations to oboe and viola parts), pp. 166-167 (complete score), pp. 168-175 (instrumental parts), pp. 176-184 (complete score), and pp. 187-193 (instrumental parts). The part for Tromba, apparently added later and placed at the bottom of the score, may also be in Pepusch's hand. Perhaps from the Cannons' library; see Noland's Catalogue (1720), Item 101.

'Lord, thou art become gracious' 9:004

- 87 Two manuscripts bound in one. Paste-down, inside front cover has "RJS Stevens, Charterhouse 1817. Collated Savage. Dr Pepusch Vol. 3"; and on the fly-leaf is written "N^o 3 Dr P". The spine is badly broken, though there is evidence that it once had "Pepusch" stamped on. Copied throughout in the same unidentified hand. Full score.

ff. 1-64 (original foliation). On f. 1 is "Rejoice in the Lord. Dr Pepusch", and in another hand "done at Cannons: for xtmass Day": see Noland's Catalogue (1720), Item 102.

9:012

ff. 64v-66v Blank

ff. 67-111 (originally ff. 1-44). Without title and ascription. Not included in Noland's Catalogue (1720). Probably a Cannons' manuscript, c1721-30.

'Blessed is the man' 9:001

- 88 Three manuscripts bound in one. Paste-down, inside front cover has "RJS Stevens, Charterhouse 1817. Collated Savage. Dr Pepusch Vol 4"; and on the fly-leaf is written "N^o 4 Dr P". Full score, copied by several unidentified scribes.

ff. 1-55 (original foliation). Without title and ascription. Following the overture on f. 5 is written "Myrtillo and Laura" Some evidence of additions and corrections by Pepusch: ff. 34-36v (viola part), and ff. 46-47v (bass line). Almost certainly a theatre manuscript, c1716. Complete full score of the masque.

5:002

ff. 56-71v (original foliation begins with f. 2, but after f. 6 the numbers are either cropped or marked over. Perhaps the same work as A Cantata described in Noland's Catalogue (1720), Item 109. Some evidence of Pepusch's hand: f. 62v (violin and viola parts),

and ff. 65-66v (viola part). c1715-15.

'Victorious Caelia' 7:002

ff. 72-83v (without original foliation or page numbers). "Serenata for two voices on the Marriage of Lord Cobham to Mrs Anne Halsey". Almost certainly a Pepusch holograph, c1715.

'Wake th'harmonious voice' 7:003

89 Four manuscripts bound in one. Paste-down, inside front cover has "RJS Stevens, Charterhouse 1817. Collated Savage. Dr Pepusch Vol. 7"; and on fly-leaf "Nº 7 Dr P". Full score, copied by several unidentified scribes.

f. 1 Blank

ff. 2-6v Unidentified instrumental movement, probably an overture to the following cantata.

7:006/i

ff. 7-38 Without title and ascription. Some evidence of additions and corrections in Pepusch's hand: ff. 7-13 (violins and oboe part), ff. 14-16 (violin II) ff. 18-19 (violin II), and elsewhere. It may be significant that the instrumental movement (ff. 2-6v) does not have a part for viola, and that though a viola part is written in the score of the Cantata, it was subsequently deleted by pen strokes, perhaps for a performance at Cannons. c1720-25.

'Hymen source of human bliss' 7:006

ff. 39-78 (originally ff. 1-40). Without title and ascription. c1716-20.

'To joy to triumphs' 7:004

- ff. 79-93 (originally in fascicles of four).
Without title or composer. cl715.
'No, no, no, vain world' 7:001
- ff. 94-119 (originally in fascicles of four).
"Upon St Cecilia's Day", without
ascription. cl715-25.
'Great Phoebus' 7:007

90

A folio volume, chiefly of operatic airs
(in Italian) taken from London productions
(c1717-30), including 28 arias in English from
the 1717 revival of Camilla. Copied through-
out by the same unidentified scribe. The
volume was originally larger, but in 1936 pages
299-346 were extracted and rebound to form
MS 12. No Pepusch works are included in MS 12.

- pp. 2-16 "Concerto Del Sig^r Pepusch 3:017
M.D." (A) In score.
FRED: omitted.
- pp. 17a-19 "Alexis - Cantata by D^r 6:002
Pepusch" (C)
- pp. 31-36 "Cantata a Voce Sola" 10:006
('Crudele ingrata')
Without ascription.
- pp. 103-104 'Beauty now alone' (f) 5:001/xii
Without ascription.
- pp. 129-130 'Save me, with joy' (f) 5:008
Without ascription.
- pp. 193-195 'No more deny me' (F) 5:003/vii
Without ascription.
- pp. 199-200 'Ah sweet Adonis' (C) 5:001/iii
Without ascription.
- pp. 200-202 'How silly's the heart' (F) 5:001/ix
Without ascription.
- pp. 208-210 'Alexis' (B^b) 6:002
Without ascription.

- 163 "Motets & Madrigals. Volume 9th For 4 Voices"
Copied by W. Clark, c1795. In score. Signature
of R. J. S. Stevens.
pp. 49-51 'As Sylvia in a forest lay' 7:008
- 168 Oblong folio of voluntaries. Paste-down, inside
front cover has "RJS Stevens, Charterhouse 1817.
Collated Savage". The contents include twelve
toccatas copied from G. Muffat's Apparatus musico-
organisticus (1690), as well as organ voluntaries
by Stanley, James, and Dr Greene. Items are
numbered from 1 to 22. Copied throughout in the
same hand. c1730-40. FRED: omitted.
- pp. 63-75 Voluntary in C 4:001
An ascription to Dr Pepusch
is in Stevens' hand.
- pp. 76-78 [Suite in C] 10:005
Without ascription, but
attributed to Pepusch in
Lam card index.
- pp. 79-82 [Sonata in F] 2:033
In short score. Ascribed
in pencil to Pepusch;
hand of Stevens.

Lbl: London, the British Library, Department of Manuscripts

Mad. Soc. A. 6-10 (formerly MSS 119-123). Five
oblong part-books belonging to the Madrigal
Society and deposited on loan in Lbl in
1953. Parts for S, A, T, B(I), B(II).
Late 18th century.

'As Sylvia in a forest lay' 7:008
Ascribed to "Dr Pepusch".

- Add. 5052 Britannia and Augusta / An Ode /
 After the Italian Manner / In Honour
 of the late Duke of Devonshire / Written
 by M^r Hughes / Set to Musick / By /
 M Jn^o Christ. Pepusch
- Oblong folio. Full score. c1707-14
 Bookplate of James Mathias.
- 7:005
-
- Add. 5054 A folio volume of motets and madrigals,
 chiefly from the 17th century, transcribed
 by Henry Needler. Apparently copied by sections
 over a period of time (c1725-60], perhaps for
 the Academy of Ancient Music. Bequeathed in 1782 to
Lb1 by James Mathias, to whom it was bequeathed
 by the transcriber's widow.
- ff. 159-162 'Beatus vir' 9:013
-
- Add. 17819 Folio volume of English anthems, probably copied
 after 1750, with the printed copy of Divine Harmony
 (C-52) bound in and foliated 1-18v.
- ff. 13v-15 'O praise the Lord' 9:009
Divine Harmony
-
- Add. 27932 Collection of songs and airs from operas (c1720),
 arranged for keyboard. Quarto, bound in black
 leather, tooled in gold, and bearing the Royal Arms
 of England. Various hands represented, probably
 copied over a period of time.
- ff. 17v-19 "Overture & Allegro. Miss 4:007
 Budgin. Doctor Pepusch"
- Nothing is known of Miss Budgin.

Add. 29963 Oblong folio of Italian cantatas by Bononcini, Steffani, Mancini, Scarlatti, and others. One Mancini cantata is dated 1712. Copied by various scribes. End paper has signature of J. M. Harris.

ff. 133-136v 'Foolish love' 10:007

Without ascription. This is the only English text in the volume.

Add. 31466 Sixty Six / Solo's or Sonata's / FOR /
A Violin a Base Viol or Harpsichord /
Composed / BY / Several Eminent Masters
Large folio. In score. Probably before 1714.
FRED: 14 (but with omissions). The title page
is similar in calligraphy and layout to Lb1:
Add. 31531. Signatures of James Mathias and
Julian Marshall. Composers include Corelli,
Purcell, Finger, Martino, and Albicastro.

| | | | |
|------------|-------|-----------------------------------|-------|
| ff. 52v-53 | XXXIX | Sonata (D) | 1:154 |
| ff. 53v-54 | XL | Sonata (B ^b) | 1:150 |
| ff. 54v-55 | XLI | Sonata (a) 1:110/iv & 1:151/i-iii | |
| ff. 55v-56 | XLII | Sonata (e) 1:155 & 1:107/iii, iv | |
| ff. 56v-57 | XLIII | Sonata (D) | 1:156 |
| ff. 68v-69 | LV | Sonata (C) | 1:157 |
| ff. 71v-72 | LVIII | Sonata (E) | 1:135 |
| ff. 73v-74 | LX | Sonata (f) | 1:158 |

Add. 31467 A / Collection / of / Lessons / Set /
for the / Harpsichord / by the /
Following Masters / &c.

The list includes Handel, Bononcini, Weldon, Lully, Jeremiah Clarke, Dr. Croft, and Dr. Greene. For the most part, arrangements of opera airs and organ pieces by Handel. According to Lb1 printed catalogue, the volume was compiled in 1735 by John Barker, "who has formed the various pieces into suites in a rather arbitrary manner". FRED: omitted.

| | | |
|------------|------------------------------------|----------|
| f. 58 | "Aire" (D) "Dr Pepusch" | 1:127/ii |
| f. 58v | "Vivace" (D) | 4:010 |
| ff. 80-82v | [Suite in D minor] "Dr Pepusch" | 4:020 |

Add. 31531

Two Setts of Sonatas / Composed / For
a Violin & a Base Viol or Harpsichord /
The First / for Mr Slater / The other /
For Mr Butler / BY / Mr John Christ.
Pepusch

Small oblong folio, bound in black leather, tooled in gold. The same type of binding and calligraphy on title page as for Lb1: Add. 31466 and Add. 31532. Original page numbers are continuous through the two sets of sonatas. In score. Probably before 1714. FRED: 15. Bookplate of Julian Marshall. Front end paper has signature of T. Miles, with the following note in an unidentified hand:

(This is the only MS of these compositions known to exist, and may be the original copy presented to the patrons named in the title; but it is not in the handwriting of Dr Pepusch, who could never write nearly so well as this.)

Though the title page is elaborate, the musical notation seems rather careless for a presentation copy. This volume may have been among those mentioned in the printed catalogue for an auction by W. P. Musgrave on 29-31 March 1824 (see above, p. 218). Nothing is known of either Mr. Slater or Mr. Butler.

ff. 3-34v Set for Mr. Slater

| | | | | | |
|----------|-----|-------|----------|-------------------|-------|
| Sonata 1 | (C) | 1:057 | Sonata 9 | (D) | 1:065 |
| 2 | (d) | 1:058 | 10 | (E) | 1:066 |
| 3 | (e) | 1:059 | 11 | (f) | 1:067 |
| 4 | (F) | 1:060 | 12 | (g) | 1:068 |
| 5 | (G) | 1:061 | 13 | (A) | 1:069 |
| 6 | (a) | 1:062 | 14 | (B ^b) | 1:070 |
| 7 | (b) | 1:063 | 15 | (B) | 1:071 |
| 8 | (c) | 1:064 | 16 | (E ^b) | 1:072 |

ff. 35-66v Set for Mr. Butler

| | | | | | |
|----------|-----|-------|----------|-------------------|-------|
| Sonata 1 | (C) | 1:073 | Sonata 9 | (D) | 1:081 |
| 2 | (d) | 1:074 | 10 | (E) | 1:082 |
| 3 | (e) | 1:075 | 11 | (f) | 1:083 |
| 4 | (F) | 1:076 | 12 | (g) | 1:084 |
| 5 | (G) | 1:077 | 13 | (A) | 1:085 |
| 6 | (a) | 1:078 | 14 | (B) | 1:086 |
| 7 | (b) | 1:079 | 15 | (B ^b) | 1:087 |
| 8 | (c) | 1:080 | 16 | (E ^b) | 1:088 |

Add. 31532

Sixteen Solos or Sonatas / FOR / A
Violin, a Base Viol, or Harpsichord /
Composed / For Madam Greggs of Durham /
By / Mr John Christoph Pepusch

Small oblong folio. The binding and calligraphy of the title page are similar to Lb1: Add. 31466 and Add. 31531. In score. Probably before 1714. FRED: 16. Bookplate of Julian Marshall, signature of T. Miles. This volume may have been among those mentioned in the printed catalogue for an auction by W. P. Musgrave on 29-31 March 1824 (see above, p. 218).

| | | | | | |
|----------|-----|-------|----------|-------------------|-------|
| Sonata 1 | (C) | 1:009 | Sonata 9 | (D) | 1:017 |
| 2 | (d) | 1:010 | 10 | (E) | 1:018 |
| 3 | (e) | 1:011 | 11 | (f) | 1:019 |
| 4 | (F) | 1:012 | 12 | (g) | 1:020 |
| 5 | (G) | 1:013 | 13 | (A) | 1:021 |
| 6 | (a) | 1:014 | 14 | (B ^b) | 1:022 |
| 7 | (b) | 1:015 | 15 | (B) | 1:023 |
| 8 | (c) | 1:016 | 16 | (E ^b) | 1:024 |

Add. 31577 Oblong folio of keyboard pieces, mainly arrangements of airs from Handel's operas after 1721. Bookplates of Thos. Bever, Wm. Gostling, and Julian Marshall. Probably copied after 1734. FRED: 30.

f. 19 "Aria" (F). Without ascription, 4:006 but Pepusch is given in the index to the volume. Fred also credits Pepusch with the two subsequent

movements (Largo in F# minor, and Presto in F# minor); these are now identified as being by Handel.

ff. 13v-14 "Gîgha" (d). Without ascription. 4:020/iv

Add. 33287 Large folio of anthems and odes by Henry Purcell and John Blow. Includes a gathering of English cantatas (ff. 46v-52), probably bound in later. In score. Probably after 1714.

ff. 48-49 Alexis (C). Without ascription; but "Cantata Dr Pepusch" was apparently added later in a different hand. 6:002

ff. 49v-50 'Foolish love'. Without ascription and probably not by Pepusch. 10:007

ff. 50v-51v 'The god of love'. Without ascription. The opening recitative is misplaced to the end of the piece which led the compilers of the Lb1 printed catalogue to list the piece under the first line of the first aria, 'Tell me shepherds'. 6:015

Add. 34072 Two manuscripts bound in one by the British Library.
ff. 1-5 "Rules for playing of a Through Bass..." by John Blow.

ff. 6-37v A Magnificat / composed by the celebrated / Dr Pepusch / In the original autograph score

This heading appears to be in the hand of William Reeves, a former owner of the manuscript. The manuscript is not, however, a Pepusch autograph, though he may have copied the trumpet part on ff. 35v-37v. An index to the movements (f. 7) appears to have been compiled by Reeves. The Overture begins on f. 8, followed on f. 10 by the title in red ink, "Magnificat anima mea Dominum". An extremely neat

notational copy, perhaps for presentation to the Duke of Chandos, c1720. In full score, with original page numbers beginning with page one.

9:005

- Add. 35040 Oblong folio, chiefly of harpsichord pieces in the hand of Samuel Wesley as a boy. The index is dated 1773. FRED: 30
- | | | |
|------------|---|-------|
| f. 3 | Minuetto in C, "D ^r Pepusch" | 4:009 |
| ff. 6v-7v | Lesson in C, "D ^r Pepuch [<u>sic</u>]" | 4:005 |
| ff. 43v-48 | "Alexis. A Cantata. D ^r Pepuch [<u>sic</u>]" (D) | 6:002 |
- Add. 37072 Small folio of English anthems composed before 1730. One folio is dated 31 May 1720. In score.
- | | | |
|------------|---|-------|
| ff. 2-5 | 'I will magnify', "D ^r Pepusch Sen ^r " | 9:002 |
| ff. 74v-77 | 'O praise the Lord' In short score, copied from <u>Divine Harmony</u> (C-52). | 9:009 |
- Add. 37522 A small oblong folio of songs performed in the theatre and pleasure gardens c1755-1782. "F[rancis] Fortescues Book April 25, 1782." Signature of T. W. Taphouse, Oxford, 1904.
- | | | |
|----------|--|-------|
| ff. 9-13 | "Alexis A Cantata by D ^r Pepusch", evidently copied from Bickham's <u>Musical Entertainer</u> (C-69). | 6:002 |
|----------|--|-------|
- Add. 39569 RECUEIL / DE PIECES CHOISIES / POUR LE CLAUessin / 1702 / WILLIAM BABEL
- Large folio with title stamped in gold on black leather binding. The volume is in two sections, each copied by a different scribe.

The piece by Pepusch comes at the beginning of the second section, and appears to have been copied in later by a third scribe; the only sample of this hand in the volume. In short score. FRED: omitted.

pp. 236-239 "Ground de Mr Pepusch" (B^b) 4:018

Add. 40139 Small oblong folio containing pieces for harpsichord or spinnet by Dr. Croft, George Spencer, and Handel (arrangement of airs from Il Pastor fido). In short score. c1712-14. FRED: omitted.

f. 42v-43 Giga "Seignior Pepusch" (G) 1:128/iv
f. 43v-44 Allemande (G). Without 1:128/iii
ascription.

Probably copied from Walsh's Select Preludes and Voluntarys for the Flute (C-73).

Add. 41205 Large oblong folio of keyboard pieces. End paper has the signature of W. A. Barnett, with a the manuscript note, "Said to be in the handwriting of John Barrett, music master at Christ's Hospital". Composers include Blow, Purcell, Finger, Eccles, Bononcini, and Corelli. The volume appears to have been copied over a period. In short score. c1700-10. FRED: omitted.

f. 28 Prelude (d) 10:014/i
f. 28v [Allegro] (a) 1:110/iv
f. 29 [Sarabande] (a) 10:014/iii
f. 29v Almand (D) 10:014/iv
f. 30 Allegro (D), at end is written 1:113/iv
"Da' 1' S sig^r [sic] Pepusch".
ff. 28-30 is probably a suite
put together by the copyist; the
ascription to Pepusch may be intended
to refer to all five movements.

Certainly the movement on f. 28v is Pepusch's, though his authorship of the three remaining movements has not been confirmed.

ff. 38v-39 [Allegro] (G) "Da l'Signior 1:124/iv Pepusch".

Add. 47466 Very small oblong part book for violin, containing dance tunes from the playhouse. Signed "William Pitt, June ye 12th, 1722; apparently copied by him about 1722, but with some later additions.

f. 36 No. 32. "Dance in Mirtillo 5:002/xiv(c)
[sic] by Mr Shaw, Mrs Booth
& ca. Dr Pepuche [sic]"

Add. 62101 See Addendum below, p. 374.

Add. 62102 See Addendum below, p. 374.

Lcm: London, The Royal College of Music (The Parry Room)

660 Thick oblong folio of Latin motets, most without ascription. Several different manuscripts now bound together. Some copied by John Travers and his amanuensis, Thomas Barrow. In score. Watermark can be dated 1764-93. Bookplate of Robert Smith. The Pepusch manuscript may have been the "Latin Psalms by Dr. Pepusch" listed as Lot 227 at Smart's Music Warehouse sale (printed catalogue is undated) of the library of W. and P. Hayes. It appeared subsequently as No. 1459 in The Catalogue of the Library of the Sacred Harmonic Society (1872; though it was not included in the first edition of 1853), and was later moved to the Royal College

of Music with the rest of the Society's library.

ff. 3-5v 'Beatus vir', ascribed 9:013
to Pepusch in another hand.

ff. 6-11v 'Laetatus sum', ascribed 9:014
to Pepusch in another hand.

f. 7 contains a manuscript
note: "NB This line to the
bottom of the four staves
braced together, is plan'd
upon Bird's [sic] 'non nobis
Domine'."

810 Oblong folio containing miscellaneous pieces,
chiefly by Benjamin Cooke. From Dr. Cooke's
Collection, Vol. 4. In score. c1760; the
Pepusch work was, however, formerly a separate
manuscript and probably was copied as early as
c1722.

ff. 74-85v (originally numbered pp. 1-24).
'O Praise the Lord', with the
following inscription in Cooke's
hand: "By Dr Pepusch for the
Duke of Chandois [sic] Chapel
at Edge [i.e. Edgware]".

9:008

975 (I & II) Complete full score (I) and set of eleven
parts (II) for the masque of Venus and Adonis.
Almost certainly performance copies for the
revival of 1718-19 at the theatre in Lincoln's
Inn Fields. The volume in score is newly bound
with the original blue cardboard covers, bearing
the inscription "Venus and Adonis / Dr Pepusch",
pasted on the inside cover. Underneath the title
is the number "33", but this has been crossed
through, and "NO 20" has been added. Part books
for vln 1 (2 copies, one containing a flageolet
part), vln 2 (3 copies), vla, ob 1 (with fl),

ob 2 (with fl), vlc (2 copies), and db. Each part-book is stitched together in grey, soft cardboard covers, and bears the number "33". The history of these manuscripts can be traced in several printed sale catalogues, as follows:

Library of Samuel Howard (White: 25 June 1799),
 Lot 35. "Venus and Adonis, a Serenata
 [recte, masque], Dr. Pepusch, score and
 parts MS". No buyer is noted.

Library of Charles Ed. Horsley (Puttick &
 Simpson: 16 April 1862), Lot 333. Horsley
 had inherited much of his library from
 his father, William, and grandfather, J. W.
 Callicott. The set was purchased in 1862
 by Lonsdale, a London book-seller.

Library of a Professor (Puttick & Simpson:
 22 August 1864), described in Lot 184 as
 "a Cantata [recte, Masque], MS FULL SCORE,
 and 11 band parts". Purchased by W. H.
 Husk, librarian of the Sacred Harmonic Society.

5:001

976

Small folio, newly bound, without title page or ascription. On the end-paper has been added in pencil by a later hand, "Apollo and Daphne / By / J. C. Pepusch / Mus. Doc.". No original foliation or page numbers. Complete full score, in all likelihood the original performing score from the Drury Lane production of 1716.

5:003

- 1097 Two manuscripts bound in one. "Pepusch's Cantatas, Drydens Ode, Odes by Dr Blow", tooled in gold on the spine. The first manuscript is made up of nine cantatas, eight by Pepusch, and one by J. E. Galliard (No. 8, 'Chi fra' laccio'). This may be the same collection as that described in Noland's Catalogue (1720) of the Cannons' library: Item 24, "One Book full of Cantatas, 3 of them for two Voices and Instrum^{ts}, 4 for one Voice and Instruments, one for a Voice alone by J. C. Pepusch". Then following under Item 25: "One [cantata from the above collection] for one Voice and a Hautboi by Mr Galliard". The present volume bears the signature of William Horsley, who may have purchased it at White's sale of Samuel Howard's library (25 June 1799); Lot 38 describes a volume similar in content to MS 1097: "Ode, Cecilia's Day, Pepusch, Cantatas and an Anthem, Kent, MS". It seems that Horsley bequeathed the volume to his son, Charles, for it appears as Lot 337 in the printed catalogue for the sale of his library (Puttick & Simpson: 16 April 1862). It was purchased by W. H. Husk and deposited in the library of the Sacred Harmonic Society.

| | | |
|------------|--|-------|
| ff. 1-16v | "Cantata 1 con stromenti Del Sig ^r Dr Pepusch" ('No, no, vain world') | 7:001 |
| ff. 17-28v | "Cantata 2 con stromenti Del Sig ^r Dr Pepusch" ('Wake th'harmonious voice') | 7:003 |
| ff. 29-36 | "Cantata 3 Del Sig ^r Dr Pepusch. Britannia" ('While pale Britannia') | 6:012 |
| ff. 36v-41 | "Cantata 4 Del Dr Pepusch" ('Yorrei scuoprir') | 6:Q18 |

- ff. 41v-44v "Cantata 5 Del Dr Pepusch 6:010
Con Flauto" ('Menalcas
once the gayest swain')
- ff. 45-49 "Cantata 6 Con Oboe Del 6:017
Dr Pepusch" ('S'io peno')
- ff. 50-54v "Cantata 7^{ma} Del Dr Pepusch. 6:016
Nell' arie Tutti Stromenti
all' ottava" ('Twas on
the eve')
- ff. 55-77v and 82-85 (bound out of order;
the piece begins on f. 82).
"Cantata 9 A Une Voci 7:004
Del Sig^r Dr J. C. Pepusch"
('To joy, to triumphs')
- 1198(I) "Sonata for 1 Violin, 1 Base Viol & 2:029
Tho. Bass By M Jn^o Chr. Pepusch.
B[#] [i.e. B minor] 21"
- A set of three octavo part-books, each in
cardboard covers similar to those of Lcm:
MS 975(II). Listed as Item 1640 in the
Catalogue of the Library of the Sacred
Harmonic Society (revised edition, 1872).
Probably copied before 1714. FRED: 34.
- 1198(II) "Sonata for 1 Flute, 1 Violin & Base 2:018
By Mr J. C. Pepusch. F⁴ No 2"
- A set of four octavo part-books (fl, vln,
vlc, bc), similar to MS 1198(I). Listed
as Item 1639 in the Catalogue of ... the
Sacred Harmonic Society (revised edition, 1872).
Probably copied before 1714. FRED: 35.

Lco: London, Royal College of Organists

MS (without press-mark) A collection of organ voluntaries
by Handel, Greene, Stanley, Worgan, and others.

c1750. FRED: omitted. For further on this volume see H. Diack Johnstone, 'An Unknown Book of Organ Voluntaries', in Musical Times (November 1967), pp. 1003-07.

ff. 35v-38 "Voluntary XX" (C) 10:004

Without ascription, but the volume index gives both Roseingrave and Pepusch. The first of the three movements can be confirmed as being by John Stanley. It has not been determined which of the two remaining movements is by Pepusch.

ff. 60v-62 "Voluntary XXXIII" (C) 4:001/ii

by "Dr: Pepusch &c:". There are two movements altogether, of which only the second can be confirmed as Pepusch's.

f. 72 [i.e. p. 154. Voluntary XL"] 4:011

(d). Regrettably, pp. 144-153 have been removed so that only a fragment of the final movement survives. At the end of this movement (f. 72) is inscribed "Dr Pepusch". The volume index gives "40th - Voluntary D, by Dr Pepusch -- [p.] 151 Full". I have been unable to identify the work.

ff. 87v-89 "Voluntary LI" (F) 4:001/v

Ascribed to Dr. Pepusch and Dr. Greene. It can be confirmed that Pepusch composed the first of the two movements.

Ldc: London, Dulwich College

Note: The volumes listed below are part of a collection of manuscripts (some in score, some in parts) copied by John Reading, organist of St. John's, Hackney, and given by Reading to Dulwich College. c1716-20.

Second Series, LXXXVI - XCI

A set of part-books, each containing pieces mostly found in score in MS XCII and MS 92c. Instrumental parts as follows:

| | |
|----------|------------|
| LXXXVI | Violin |
| LXXXVII | Tenor |
| LXXXVIII | Tenor |
| LXXXIX | Bass |
| XC | 2nd Treble |
| XCI | 1st Treble |

| | |
|--|-------|
| A Cantata, 'Airy Cloe' (Bb) (Found in all six part-books) | 6:006 |
|--|-------|

| | |
|--|-------|
| A Cantata, 'Alexis' (C) (Found only in LXXXVI and LXXXIX) | 6:002 |
|--|-------|

Second Series, XCII

A volume, in score, copied by John Reading, and related to the above part-books. c1720.

| | |
|--------------------------------|-------|
| pp. 164-173 'Alexis' (C) | 6:002 |
| pp. 180-186 'Airy Cloe' (Bb) | 6:006 |

92a (formerly MS I) A volume of keyboard arrangements made and copied by John Reading. c1717.
FRED: omitted.

p. 103 "(A Favorit [sic] Minuet, of D^{tr} Papush [sic] Compos'd into a Lesson by John Reading" (g)
Reading later re-copied this piece in another volume which he also prepared for Dulwich College (see below, Mp: BRm 710.5 Rf31). For a possible reference to this minuet, see below, 10:019.

92b (formerly MS II). A volume of two books, one starting from each end and meeting in the middle. One contains psalms and voluntaries, the other is "Mr John Reading's Great Book of Lessons for the Harpsichord (The Ladys [sic] Entertainment) ...". c1720.

pp. 81-84 'Ah sweet Adonis' (F) 5:001/iii
"(In the Mask of Venus) (Compos'd into A Lesson, by John: Reading"

92c (formerly MS III). A collection of songs, transcribed for keyboard by John Reading, taken from Italian (and Italianate operas produced in London between 1706 and 1716. Reading signed and dated the manuscript "May y^e 29, 1716", at which time it was given to Dulwich College.

ff. 27-30v No. 15. "A Cantata Compos'd by D^r Pepusch" (C) 6:002
(Alexis)

ff. 37v-42v No. 22. "A Cantata Compos'd by D^r Pepusch" (B^b) 6:006
('Airy Cloe')

Lkc: London, King's College (Faculty of Music), University of London

MS (without press-mark). A folio volume of sonatas, chiefly by Pepusch; other composers include Haym, Torelli, and Finger. The fly-leaf has inscribed, "J.W. Dodd, Dean's Yard, West^m Abbey", and in another hand, "A very curious & choice selection with some excellent Rules for thorough Bass from D^r Pepusch". The

volume belongs to the estate of the late Professor Thurston Dart. In score, c1700-10.
FRED: omitted.

| | | |
|-------------|---|-------|
| ff. 18-19 | "For the Harpsicord [<u>sic</u>] by Pepusch"; "Doctor" is added in another hand. | 4:008 |
| ff. 25-26v | "Sonata à 3: 2 violini e basso. Sig ^r Pepusch" (e) | 2:013 |
| ff. 26v-29 | "Sonata à 3: 2 violini e basso continuo. Sig ^r Pepusch" (F) | 2:007 |
| ff. 30v-31 | A sonata à 3 (D), "called Smalcoal [<u>sic</u>]. Mr Pepusch". | 2:014 |
| ff. 33v-36 | "Sonata à 2 violini e violono. Sig ^r Pepusch" (C) | 2:015 |
| ff. 36-38 | "Sonata à 2 violini e basso. Sig ^r Pepusch" (D) | 2:016 |
| ff. 38-40 | "Sonata à 2 violini e Cimbalo [<u>sic</u>]. Sig ^r Pepusch" (A) | 2:017 |
| ff. 40-41 | "Sonata à fluto [<u>sic</u>], violino & organo. Sig ^r Pepusch" (F) Wanting the third movement. | 2:018 |
| f. 47v | Unidentified movement (D) "dell Sig ^r Pepusch" | 2:043 |
| ff. 48-48v | "Sonata à 3: Sig ^r Pepusch" (D) | 2:042 |
| ff. 49-52 | "Sonata a dui flauti e dui violini e basso. Sig ^r Pepusch" (F) | 3:006 |
| ff. 61v-64v | "Sonata, Violino, Tenor Viola [in soprano C-clef], Basso. Sig ^r Pepusch" (G) | 2:020 |
| ff. 64v-69 | Sonata "Fluto [<u>sic</u>], viola di [<u>sic</u>] gamba e basso. Sig ^r Pepusch" (G) | 2:021 |
| ff. 71-73 | "Some General Rules how to make a bass to a treble", probably Pepusch. | |
| ff. 73v-77 | "Instructions in Composition by Mr Pepusch" | |
| ff. 81-83 | "Sonata à 2 violini e basso continuo. Pepusch" (D) | 2:019 |
| ff. 83v-91v | "Concerto grosso dell Sig ^r Pepusch" (B ^b) This work appears to have been arranged from a solo sonata (see 1:132). | 3:016 |

- ff. 92-93v "Aria Con violino solo 6:019
dell Sig^r Pepusch"
('Dalla pesca d donne belle')
The parent work from which this
aria may have been taken is not
known.
- ff. 94-96v "Sonata à 2 violino e 2:041
basso continuo. Sig^r
Pepusch" (G) Two movements
only (incomplete?).

Lwa: London, Westminster Abbey

- C.G. 24 Small oblong folio with cardboard covers
and bound in leather. On front cover is
written, "O sing unto the L^d. Dr Pepusch".
Stamped in gold on the spine are the numbers
74 and 75. In score, c1720-1750.
9:011

LF: Lichfield, Cathedral Library

- MS Mus. 29-34 Six vocal part-books, ATB (decani) and
ATB (cantoris); the treble part-books are
missing. c1778.
'O praise the Lord' 9:008

Mp: Manchester, City of Manchester Central Library

- BRm 710.5 Rf31 A large folio of keyboard pieces,
compiled by John Reading, organist of
St. Mary Woolnoth, London, and dated 1728.

An inscription by Reading: "This book I
give to the Colledg [sic] of Dullledg [i.e. Dulwich]".
FRED: omitted. See also above, Ldc; 92a.

f. 124v "A Minuet, of Dr Pepush [sic]" 4:012
(g)

BRm 710.5 Cr71 A folio volume of arrangements for keyboard.
c1730. FRED: omitted.

pp. 56-60 Sonata (E), "Papush [sic]" 1:162

Ob: Oxford, Bodleian Library

Mus. d. 2 Oblong folio of anthems; originally several
different manuscripts, but now bound together.
In score. The volume includes works by Dr.
Benjamin Cooke, S. Arnold (dated 1783), T. S.
Dupuis (dated 1794), and William Boyce (dated
1745). The Pepusch manuscript probably dates
after 1720.

ff. 78-91 "Anthem compos'd by Dr
Pepusch with accompaniment"
'O praise the Lord' 9:008

Mus. Sch. c. 41 Services and anthems, chiefly by Gibbons
and Child. Towards the end of the volume are
theatre pieces, most of which give the bass line
only and are without text. c1725.

f. 17v "Hanworth House by Dr 4:017
Pepusch", [Minuet?] (g)
f. 17v 'The play of love' (G) 8:015
Without ascription.

Mus. 57 d. 68 A volume of miscellaneous pieces. c1750.

pp. 158-159 Overture to The Beggar's 5:009
Opera, part for vln 2 only.
Without ascription.

Mus. c. 103 Instrumental part books for two works,
bound together in one folio volume. Newly
bound, but the original cardboard covers
containing the title page are bound in.
All parts are dated 26 September 1749.
FRED: omitted.

ff. 1-30v No. 6. Symphony a 4 /
Dr Pepuch [sic] / III Viol
1st -- 3 / III Viol 2: --3 /
1 Tenore -- 1 / III Violincello
[sic] -- 3 / 1 Score [now missing] /
Septm 26, 1749

3:007

ff. 32-51 No. 16 / Concerto a 4 / By
Dr Pepusch / III Violiono [sic]
Primo / III Violine Secundo /
1 Viola / IIII Basso / 1 Score /
Septm 26, 1749

This is actually the Overture to
the masque of Myrtillo and Laura,
but with the fourth movement replaced
by an unidentified movement of
questionable authenticity.

5:002/i (a-c), & 10:002

Mus. c. 107 A large folio of opera and playhouse airs
composed between 1710 and 1750. Probably copied
c1743-50. Some printed single sheet folios bound
in. Signature of the Rev. E. Goddard; bookplate
of T. W. Bourne.

ff. 71v-73 Alexis (C), without 6:002
ascription.

Mus. d.

150, 153, 156, 158, 161, and 166. Set of choir part-books
in folio from New College Chapel. Several copyists
are represented, including Morgan Cave (dated 1742-
1744), Philip Hayes (dated 1781-1795), and the

Rev. Gilbert Heathcote (dated 1800).

"O Praise the Lord -- Pepusch. 9:009
Solo Treble. Chorus / To the
same tune as the last verse /
Rev'd G. Heathcote 1800" [d. 153, p. 32]

Part-books as follows:

d. 150, Treble (decani) pp. 19-31
d. 153, Treble (cantoris) p. 32
d. 156, Contra tenor p. 146
d. 158, Alto (decani) p. 106
d. 161, Tenor (cantoris) p. 152
d. 166, Bass (decani) p. 92

Ob(n): Oxford, New Bodleian Library

Note: The library of St. Michael's College, Tenbury is now deposited on permanent loan in the New Bodleian Library. The original Tenbury press-marks are retained.

Tenbury 620 Oblong folio of anthems; two by Pepusch, both copied in the same hand, c1720. Signature of William Hawes. In score.

pp. 179-237 "O Give Thanks 9:007
Dr Pepush [sic]"

pp. 239-293 "O Sing unto the Lord, 9:011
Di Dr Pepusch"

Tenbury 1131 Oblong folio, newly bound, containing mainly opera airs and cantatas by Handel. In score, c1726. Bookplate of Thomas Bever. FRED: 50.

ff. 11-19v "Concerto by Dr Pepusch" (a) 3:018

ff. 109-110v "Cantata (i.e. Alexis) 6:002
without ascription (BD)

ff. 111v-112v 'No more deny me' 5:003/vii
Without ascription (F)

ff. 122-123 'Ah, sweet Adonis' 5:001/iii
Without ascription (F)

Tenbury 1175 A large folio volume of vocal music, chiefly by Henry Purcell. Signature of William Hawes (dated 1841), and bookplate of Edmund T. Warren Horne. It is possible that the volume once belonged to Pepusch, for f. 87 contains music copied in his hand; the page appears to have been left blank by the original copyist for the rest of the volume. In score.

f. 87 A 3-part piece, without words, signed and dated, "Can[n]ons. January the 29. 1721/22. J. C. Pepusch" 7:009

Tenbury 1280 Four folio sheets only, unbound. Each copied in the same hand. The bottom of f. 4 is dated 1705.

ff. 1-2 'Foolish love, I scorn' 10:007
Without ascription

Och: Oxford, Christ Church College

70-75 A set of six part-books as follows:

| | |
|-------|-------------|
| MS 70 | Violin 1 |
| 71 | Violin 2 |
| 72 | Tenor |
| 73 | Violoncello |
| 74 | Oboe |
| 75 | Bassoon |

A seventh part-book for voice is now missing. Each book is bound in the original marbled boards with the inscription of either "R. G." or "R. Goodson" on the paste-down. The watermark can be dated as c1719. The books include instrumental parts for Handel anthems, and (reversing

the volume) airs from Pepusch's Venus and Adonis, obviously copied from Walsh's edition of 1715 (C-25). MS 70 contains, in addition, two cantatas by Pepusch. The composer is not identified in any of the part-books. It should be noted that both MS 73 and MS 74 are included here to complete the surviving set; neither contains works by Pepusch.

The following airs are found in MSS 70, 71, 72, and 75:

| | |
|----------------------------------|-------------|
| 'How pleasant is ranging' (Bb) | 5:001/ii |
| 'Cease your vain teasing' (c) | 5:001/vi |
| 'Cupid, Cupid, bend thy bow' (F) | 5:001/viii |
| 'Chirping warblers' (D) | 5:001/xv |
| [MS 71 has 'Pretty warblers'] | |
| 'On love what greater curse' (C) | 5:001/xviii |

The following airs are found in MSS 70, 71, and 75:

| | |
|--|-----------|
| 'Ah sweet Adonis' (D) | 5:001/iii |
| 'With her alone I'll live' (A) | 5:001/iv |
| 'Wealth is but a slave' (g) | 10:009 |
| [A keyboard arrangement; the song does not belong in <u>Venus and Adonis</u> , and an attribution to Pepusch is doubtful.] | |

The following air is found in MSS 70, 72, and 75:

| | |
|--------------------------------|------------|
| 'Thus the brave from war' (Bb) | 5:001/xvii |
|--------------------------------|------------|

The following air is found only in MS 75:

| | |
|---------------------------------------|-----------|
| 'Beauty now alone shall move him' (b) | 5:001/xii |
|---------------------------------------|-----------|

The following cantatas, each without the recitative sections, are found only in MS 70:

| | |
|-----------------------------------|---------------|
| ff. 38-37 (reversing the volume) | |
| 'Fragrant Flora' | 6:003/i & iii |
| ff. 37v-36 (reversing the volume) | |
| 'Miranda's tuneful voice' | 6:004/ii & iv |

- 1111 Small folio in the original leather binding.
The volume contains only three anthems, one each by Pepusch, Dr. Greene, and Jeremiah Clarke; the last two are incomplete. The remainder of the volume has blank ruled staves only. In score. After 1730.
- pp. 1-10 "I will magnify Thee O God
my King. Dr Pepush [sic] Sen." 9:002
- 1142(A) Miscellaneous leaves, mainly instrumental parts, bound together. c1710. FRED: omitted.
- ff. 42-45 "[No.] 8 For Two Fluts
[sic] and / Bass in F. /
Papush [sic]" 2:033
- 1233 Oblong folio in original leather binding, containing anthems chiefly by Dr. Croft and Dr. Greene. Other composers include Mr. Boyce, Mr. Hayes, and Stanley. Copied through- in the same hand, probably c1740. In score.
- ff. 36-39 "O Praise the Lord: 9:009
Dr Pepush [sic]" (E)
- Almost certainly copied from Lb1: 37072, but with many errors that would preclude its use for performance.

W0: Worcester, Cathedral Library

Note: Each of the volumes listed below contains English anthems copied over a period of time for use by the Cathedral choir. The volumes were examined from time to time by either John Hoddinott, Matthew Forrester, or J. Smith; it was their practice to sign and date the last page to have been copied before their examination. From this it may be determined that the volumes were copied between c1705 and 1743, and that the anthems by Pepusch were copied sometime around 1724.

Pepusch's 'O praise the Lord' is evidently copied from Divine Harmony of 1717 (C-52).

- A.2.3. Treble part-book; some bass parts added.
pp. 15-18 "O praise ye Lord 9:009
Ps. 135, v. 1 Dr Pepusch"
- B.2.5 Large oblong organ book
pp. 74-76 "O Praise ye Ld laud ye / 9:009
By Dr Pepush [sic] / Ps. 135"
Copied on six-line staves,
and transposed to E major.
A closing section to "Alleluia"
has been added; not Pepusch's.
- A.3.8 Folio volume of anthems and services in score.
Various hands; several different manuscripts
bound together. c1720.
pp. 252-263 "I Will Magnifie thee 9:002
O God my King. Dr Pepush
[sic]. At the end of the
music is inscribed, "Alter'd
from a mottet of Bassani's
(Alegieri amores) & English
words put to it by Dr Pepush [sic]"
- A.3.10 Organ book
pp. 116-119 "O Praise ye Lord laud ye 9:009
the name of ye L^d. Dr
Pepusch" Several short ritornello
sections, as well as the closing
Alleluia mentioned above, have been
added; not by Pepusch. It appears
that pp. 117 and 118 had at one time
become stuck together and suffered
damage. The complete anthem is
re-copied on pp. 183-186, but without
the spurious ritornello sections; the
alleluia is, however, retained.
- A.3.12 Tenor cantoris part-book.
pp. 164-167 "Solo. O Praise the Lord 9:009
&c.", and at the end, "Finis
Dr Pepusche [sic]"
- A.3.13 Alto decani part-book.
pp. 60-62 "O Praise the Lord &c. 9:009
Dr Pepusch ye 135 Psalm"

J - JAPAN

Tn1: Tokyo, The Ohki Collection, Nanki Music Library

N-6/63

Eight Solos or Sonatas / for /
A Violin a Bass=Viol or Harpsicord
[sic] / Composed / For Mr John
Hamilton / By / Mr John Christopher
Pepusch

In score. Probably c1700-Q5. FRED: omitted.
Definitely not Pepusch autograph as claimed
by T. W. Taphouse in a manuscript note, signed
but undated, facing the title page:

Having compared this with an original
manuscript of Dr Pepusch's in my
possession vouched to be authentic
by Dr Alcock in 1763 [see below, US-Wcm:
MS M 196. P41], I am of the opinion that
this collection of Sonatas is in the
Dr's handwriting & were written by him
previous to taking his degree at Oxford
in 1713.

The volume appeared in the printed catalogue
for the sale of the library of Frederick Smee
(Puttick & Simpson: 15 December 1879), Lot
281, at which time it was purchased by Taphouse;
it was not included, however, in the sale of
his library (Sotheby, Wilkinson & Hodge: 3 July
1905). It next showed up as Lot 1235 at the
auction of W. H. Cumming's library (Sotheby,
Wilkinson & Hodge: 17 May 1917), and was purchased
by a Mr. Phillips. It was evidently acquired by
the Nanki Library soon afterwards. For further
information on the unusual history of the Ohki
Manuscript Collection see Hugh McLean, 'Blow
and Purcell in Japan', in Musical Times (October
1963), pp. 702-5; see also Catalogue of Rare
Books and Notes. The Ohki Collection (Tokyo, 1970).

| | | | | | |
|----------|-----|-------|----------|-----|-------|
| Sonata 1 | (C) | 1:001 | Sonata 5 | (C) | 1:005 |
| 2 | (C) | 1:002 | 6 | (C) | 1:006 |
| 3 | (C) | 1:003 | 7 | (C) | 1:007 |
| 4 | (C) | 1:004 | 8 | (C) | 1:008 |

S - SWEDEN

Uu: Uppsala, Universitetsbiblioteket

Instr. mus. i hs. 6-7

Sonate da Camera / a / Violino Solo /
con Cembalo. / dell Sigr Pepusch

Two folio part-books, each with a separate title page, containing twenty-six sonatas. A manuscript copy of sonatas that are found elsewhere:

Sonatas 1-10 are apparently copied from US-R:

MS M. 219 P424S (Sonatas 1-10); Sonatas 11-26

are apparently copied from Pepusch's Sonates

à un Violon Seul, Op. 2 (Roger, c1706; C-6),

complete but with Roger's Sonata 9 placed out of order at the end. c1707-14. FRED: 22.

| | | | | | |
|----------|-----|-------|-----------|------|-------|
| Sonata 1 | (C) | 1:153 | Sonata 14 | (F) | 1:108 |
| 2 | (d) | 1:026 | 15 | (G) | 1:109 |
| 3 | (e) | 1:027 | 16 | (a) | 1:110 |
| 4 | (F) | 1:028 | 17 | (b) | 1:111 |
| 5 | (G) | 1:029 | 18 | (c) | 1:112 |
| 6 | (a) | 1:134 | 19 | (E) | 1:114 |
| 7 | (b) | 1:031 | 20 | (f) | 1:115 |
| 8 | (c) | 1:032 | 21 | (g) | 1:116 |
| 9 | (D) | 1:033 | 22 | (A) | 1:117 |
| 10 | (E) | 1:034 | 23 | (Bb) | 1:118 |
| 11 | (C) | 1:105 | 24 | (B) | 1:119 |
| 12 | (d) | 1:106 | 25 | (Eb) | 1:120 |
| 13 | (e) | 1:107 | 26 | (D) | 1:113 |

Instr. mus. i hs. 57:3

CONCERTO GROSSO / à / 1. Violino,
Accompagne / Con / 2. Violini /
1. Viola / & / Violoncello / Con /
Basso Continuo. / à Del Sigr /
J. C. Pepusch

Set of six parts for vln (conc.), vln 1,
vln 2, vla, vlc, bc. Probably before 1714.

FRED: 51.

Concerto Grosso (G)

3:009

US - UNITED STATES OF AMERICA

R: Rochester, New York, Sibley Music Library, Eastman School
of Music, University of Rochester

Vault M. 219. P424S Oblong folio of Pepusch sonatas, originally
in two volumes, now bound in one. Copied
throughout in the same hand. c1700-14. In score.
FRED: omitted.

Part I (ff. 1-32v):

Sixteen Sonatas / Composed / for a
Violin and a Base Viol or Harpsichord /
By / M Jn^o Christ Pepusch

The title page is similar in calligraphy and
layout to the title pages of the several sets
of sonatas with dedicatees (see above, B-Bc:
15.455, and 26.477; and Lbl: Add, 31531, and
Add. 31532). Also on the title page is "Savage.
RJS Stevens, Charterhouse 1817".

| | | | | | |
|----------|-----|-------|----------|------|-------|
| Sonata 1 | (C) | 1:153 | Sonata 9 | (D) | 1:033 |
| 2 | (d) | 1:026 | 10 | (E) | 1:034 |
| 3 | (e) | 1:027 | 11 | (f) | 1:035 |
| 4 | (F) | 1:028 | 12 | (g) | 1:036 |
| 5 | (G) | 1:029 | 13 | (A) | 1:037 |
| 6 | (a) | 1:134 | 14 | (Bb) | 1:038 |
| 7 | (b) | 1:031 | 15 | (B) | 1:039 |
| 8 | (c) | 1:032 | 16 | (Eb) | 1:040 |

Part II (ff.1-36):

Originally a separate manuscript containing two different sets of sonatas, originally ff. 1-36.

ff. 33-54v The original title page is missing; the title page from Part I is copied in a different hand and inserted here. On f. 1 is "Savage. RJS Stevens, Charterhouse 1817". Each of the sixteen sonatas is numbered and titled "Solo".

| | | | | | |
|----------|-----|-------|----------|------|-------|
| Sonata 1 | (C) | 1:089 | Sonata 9 | (D) | 1:097 |
| 2 | (d) | 1:090 | 10 | (E) | 1:098 |
| 3 | (e) | 1:091 | 11 | (f) | 1:099 |
| 4 | (F) | 1:092 | 12 | (g) | 1:100 |
| 5 | (G) | 1:093 | 13 | (A) | 1:101 |
| 6 | (a) | 1:094 | 14 | (B) | 1:102 |
| 7 | (b) | 1:095 | 15 | (Bb) | 1:103 |
| 8 | (c) | 1:096 | 16 | (Eb) | 1:104 |

ff. 55-65 V / Select Sonatas / Composed By / Mr J. C. Pepusch
Without sonata numbers, but each is labelled "Solo".

| | | | | | |
|----------|-----|----------|----------|-------|-------|
| Sonata 1 | (d) | 1:143 | Sonata 3 | (c) | 1:145 |
| 2 | (C) | 1:144 | 4 | (G) | 1:146 |
| | | Sonata 5 | (Eb) | 1:147 | |

ff. 66-67 A rough re-working of a Sonata in C; probably 1:105 taken from Pepusch's Sonates a un Violon Seul, Op. 2 (Roger, c1706; C-6), but with mov't ii transposed to G.

Vault M.
412.4 P424

Four instrumental part-books, in folio,
each containing twelve numbered sonatas.
There are no title pages, but the fly-leaf
of each volume has "Dr Pepusches [sic]
Sonatas". Parts for vln 1, vln 2, vlc,
and bc; the 'cello and continuo parts for
Sonatas 6 and 12 are interchanged.
Probably c1713-30. FRED: omitted.

| | | | |
|--------------|-------|--------------|-------|
| Sonata 1 (F) | 2:007 | Sonata 7 (D) | 2:035 |
| 2 (F) | 2:028 | 8 (e) | 2:009 |
| 3 (D) | 2:016 | 9 (F) | 2:036 |
| 4 (F) | 2:004 | 10 (D) | 2:037 |
| 5 (e) | 2:013 | 11 (D) | 2:038 |
| 6 (C) | 2:034 | 12 (g) | 2:039 |

Wcm: Washington, D.C., Library of Congress, Music Division

M 196
P 41

An oblong quarto volume in Pepusch's autograph.
This is attested to by John Alcock in a manuscript
note written at the top of p. 1:

N.B. This is y^e Original Score of this
Concerto, & this is Dr Pepusch's own
writing.

And at the bottom of the same page Alcock adds:

This Concerto was in no bodys [sic] hands
but mine till I lent Mr Hebdon it, about
30 years ago. J. Alcock.

Alcock seems to have overlooked the fact that
a second concerto begins on p. 8, running on
without notational break or title page, but
still copied in Pepusch's hand. This also escaped
the notice of Otto E. Albrecht, who lists only
the first concerto as No. 1353 of his A Census of

Autograph Music Manuscripts of European Composers in American Libraries (Philadelphia, 1953). When Alcock died in 1806, the volume may have gone to James Bartleman; it may be the one referred to in Lot 118 in the printed sale catalogue for Bartleman's library (White: 20-28 February 1822), as Pepusch's "Concerto, original score". No buyer is noted, but it is known, however, that the volume subsequently passed through the libraries of George Pigott, T. W. Taphouse, and W. H. Cummings. In score. Probably c1720. FRED: 44-45.

| | | |
|----------|---|-------|
| pp. 1-7 | Concerto (a) | 3:007 |
| pp. 8-17 | Concerto (d) | 3:008 |
| p. 18 | Fragment of a <u>Te Deum</u> ; copied in Pepusch's hand. | |
| | 'Te aeternum Patrem' | 9:015 |

M 422-A2 "Sonata" Folio, In score. Probably before
P 42 1714. FRED: 43.

pp. 1-5 Sonata à 3 (F) 2:028

At the bottom of p. 5 is written,
"P.E. [? not clear] Segnior Pepusch"
The same scribe also copied MS M 1004. A2P,
listed below.

M 1004
A 2P

"Symphony of Appollo [sic] & Daphne
P.E. [? not clear] Dr Pepusch"

This thin folio volume contains only
the Overture to the masque, pp. 1-7. 5:003/i
For another manuscript by the same
scribe, see above, MS M 422-A2 P 42.

APPENDIX (C)

Inventory of Printed Sources before 1850

I. PRINTED EDITIONS EITHER DEVOTED EXCLUSIVELY TO
PEPUSCH'S WORKS, OR COLLECTIONS THAT INCLUDE
HIS NAME ON THE TITLE PAGE

- C-1 Six / SONATAS / of two Parts / Purposely
 made and Contrived for / Two FLUTES /
 Compos'd by / Mr William Croft / To which
 is added an Excellent Solo / for a FLUTE
 and a BASS / by / Seign^r PAPUS [*sic*] /
 The whole Carefully Corrected and /
 Fairly Engraven

I. Walsh & I. Hare

In parts

January - February 1704

Advertised in The Post Man (22-25 January 1704)
as "next week will be publish'd"; again in The London
Gazette (3-7 February 1704) as "this day is publish'd".
Re-issued soon afterwards by Walsh, with the same title
page but with "Papus" corrected. Later copied by Roger
and issued in Amsterdam as Dix Sonates (see below, C-21).

RISM: see Recueils FRED: 24
Imprimés..., B/II
(1964), p. 364

SMITH: 144

Sonata (d) 1:166

- C-2 A / Solo in D[#] [*i.e.* D major] for a VIOLIN /
 by Sign^r Pepusch / The SOLO Proper for the /
 Harpsicord [*sic*] or Spinnet

[J. Walsh?]

In score

June 1704

Advertised in The Post Man (8-11 July 1704) as
"Publish'd for June", probably in Walsh's Monthly Mask.
Pages are numbered 21-24, suggesting that the piece was

printed earlier as part of a collection.

RISM: P 1274 FRED: omitted SMITH: 150a

Sonata (D) 1:163

- C-3 "A Sonata for Violins in 3 parts, with a
Thorow [sic] Bass for the Harpsichord,
compos'd by Mr Pepusch"

J. Walsh & J. Hare

In parts

October 1704

Advertised in The Post Man (11-14 November 1704) as
included in Walsh's Instrumental Music for October. Apparently
no copy survives; but see below (C-58) for possible attribution.

RISM: omitted FRED: omitted SMITH: 157

Not included in Catalogue, but see 2:046

- C-4 "Six Select Solos for a Violin & a thorough
Bass, Collected out of the Choicest Works of
Six Eminent Masters. Viz. Bitti, Matteis,
Corelli, Ambrogio, Pepusch, Torelli"

J. Walsh & J. Hare

Presumably in score

November 1704

Advertised in The Daily Courant (23 November 1706).
Reprinted c1730 as Walsh No. 435. Apparently no copy of
either edition survives, and the Pepusch sonata remains
unidentified. It seems likely that this collection was
made up of sonatas that had already appeared in print;
we may therefore conjecture that the Pepusch work was
Sonata in D[#] (1:166: see above, C-1).

RISM: omitted FRED: omitted SMITH: 224, 1392

Not included in Catalogue

C-5 VI SONATE / a Flauto Solo Con Cimbalo o
Vero Fagotto / del Signore / PEPUSCH

Estienne Roger
c1706

In parts

Listed in Roger 1706, and Roger 1716; the latter styled Opus 1, and with the publication number 231 added to the imprint. Copied by Walsh in 1707 (see below, C-7).

RISM: P 1267 FRED: 23

| | | | | | |
|----------|-----|-------|----------|------|-------|
| Sonata 1 | (C) | 1:123 | Sonata 4 | (F) | 1:163 |
| 2 | (d) | 1:121 | 5 | (Bb) | 1:124 |
| 3 | (G) | 1:125 | 6 | (Bb) | 1:130 |

C-6 SONATES / à un Violon Seul & une Basse Continue /
Composées par / MONSIEUR PEPUSCH / & Dediées à /
MONSIEUR MUNIER CONSEILLER DU ROY, / Expeditionnaire
de Cour de Rome &c. / LIVRE PREMIER [and LIVRE SECOND]

Estienne Roger
About December 1706

In score

Advertised by Vaillant, Roger's agent in London, in The Post Man (14-16 January 1707). The collection consists of two books, each of eight sonatas, with continuous page numbers and sonata numbers. The title page is repeated after Sonata 8, but with "Livre Second" added. Listed in Roger 1712, and Roger 1716. The latter was a second edition, styled Opus 2, that included some minor changes engraved directly on the original plates. The title page included the publication numbers 72 and 73, and the doubtful inscription "Reveue & Corrigée par l'Autheur". The dedication to Monsieur Munier is by Roger, not Pepusch.

RISM: P 1262-63 FRED: 2-7

BOOK I

| | | | | | |
|----------|-----|-------|----------|-----|-------|
| Sonata 1 | (C) | 1:105 | Sonata 5 | (G) | 1:109 |
| 2 | (d) | 1:106 | 6 | (a) | 1:110 |
| 3 | (e) | 1:107 | 7 | (b) | 1:111 |
| 4 | (F) | 1:108 | 8 | (c) | 1:112 |

BOOK II

| | | | | | |
|----------|-----|-------|-----------|-------------------|-------|
| Sonata 9 | (D) | 1:113 | Sonata 13 | (A) | 1:117 |
| 10 | (E) | 1:114 | 14 | (B ^b) | 1:118 |
| 11 | (f) | 1:115 | 15 | (B) | 1:119 |
| 12 | (g) | 1:116 | 16 | (E ^b) | 1:120 |

C-7 Six / SONATES / or / SOLOS / for the / FLUTE /
 with / a Through Bass / for the / HARPSICORD
 [sic] / Compos'd / by / M^r Pepusch

J. Walsh

In parts

January 1707

Advertised in The Post Man (25-28 January 1707).
 Apparently copied from Roger's VI Sonate (see above, C-5).
 Walsh issued a re-print c1730, with No. 110 added to the
 imprint.

RISM: P 1268

FRED: omitted

SMITH: 232, 401,
 1185

| | | | | | |
|----------|-----|-------|----------|-------------------|-------|
| Sonata 1 | (C) | 1:123 | Sonata 4 | (F) | 1:163 |
| 2 | (d) | 1:121 | 5 | (B ^b) | 1:124 |
| 3 | (G) | 1:125 | 6 | (B ^b) | 1:130 |

C-8 SONGS / in the New / OPERA / Call'd / THOMYRIS /
 Collected out of the Works of the most / Celebrated
 Itallian [sic] Autors [sic] / viz / Scarlatti
 Bononcini and other / great Masters / Perform'd
 at the THEATRE ROYALL / These Songs are Contriv'd
 so that their Symphonies / may be perform'd with them

J. Walsh & P. Randall

In score

April 1707

Advertised in The Post Man (26-29 April 1707). This edition omits the Overture and includes only 17 of the 55 arias; 12 from Act I, 2 from Act II, and 3 from Act III.

RISM: P 1225 SMITH: 246

Not included in Catalogue

C-8a Another edition:

SONGS / In the New / OPERA / OF / THOMIRIS [sic],
Queen of Scythia. / Collected out of the WORKS of
the most Celebrated Italian AUTHORS, viz: /
Scarlait [sic], Bononchini [sic], Albinoni, &c. /
As they are Performed at the Theatre Royal. /
Fairly Ingrav'd [sic] on Copper-Plates, and more /
Correct then [sic] the former Edition. / Note:
These Songs are Printed so, that their /
Symphonies may be Plaid with them

John Cullen

In parts

June 1707

Advertised in The Post Man (3-5 June 1707). Title page in black and red letters. Contains all 55 arias, but not the Overture.

RISM: P 1226 SMITH: 251

Not included in Catalogue

C-8b Another edition:

A re-issue by Walsh and Randall of C-8, but including all 55 arias and the Overture. Advertised in The Post Man (17-19 June 1707). The title page is printed from the original plates, but with "Autors" corrected. Walsh re-issued this complete edition to coincide with revivals in 1719 and again in 1728.

RISM: P 1227 SMITH: 253-54

Overture only 10:Q03

C-8c

"The Symphonies or Instrumental Parts in the Opera called Thomiris [sic] as they are Performed at the Theatre Royal"

J. Walsh & P. Randall

In parts

About June 1707

Advertised in The Post Man (25-27 September 1707), but probably issued earlier. No copy appears to have survived.

RISM: omitted FRED: omitted SMITH: 256

Overture only 10:003

C-8d

Six / OVERTURES / for VIOLINS / in all their Parts /
as they were perform'd / at the / KINGS [sic] THEATRE /
in / the Operas of / Astartus / Croesus / Camilla /
Hydaspes / Thomyris / Rinaldo

J. Walsh, John & Joseph Hare

In parts

c1722-25

Parts for vln 1, vln 2, vla, and vlc. Reprinted c1730 with Walsh's name only, and No. 410 added to the imprint.

RISM: omitted FRED: omitted SMITH & HUMPHRIES: 220

10:003

NOTE: For Additional Songs in Thomyris, see below, C-28.

C-9

XXIV SOLOS / for a / VIOLIN with a THROUGH BASS /
for the / HARPSICORD [sic] / or / BASS VIOLIN /
Compos'd by / Sign^r Pepusch

J. Walsh & J. Hare

In score

About July 1708

Advertised in The British Apollo (6 August 1708) as "lately publish'd". Two volumes, each of twelve sonatas, bound together. Each volume has its own page numbers, though the sonatas themselves are numbered continuously. The second volume reprints the original title page, but with "Parte Secunda" added. Reprinted c1730 with Hare's name removed and No. 458 added to the imprint.

RISM: P 1264FRED: 12SMITH: 264a, 396,
1186

VOLUME I

| | | | | | |
|----------|-----|-------|----------|-----|-------|
| Sonata 1 | (C) | 1:105 | Sonata 7 | (b) | 1:111 |
| 2 | (d) | 1:106 | 8 | (c) | 1:112 |
| 3 | (e) | 1:107 | 9 | (D) | 1:113 |
| 4 | (F) | 1:108 | 10 | (E) | 1:114 |
| 5 | (G) | 1:109 | 11 | (f) | 1:115 |
| 6 | (a) | 1:110 | 12 | (G) | 1:128 |

VOLUME II

| | | | | | |
|-----------|-------------------|-------|-----------|-------------------|-------|
| Sonata 13 | (F) | 1:148 | Sonata 19 | (G) | 1:130 |
| 14 | (A) | 1:149 | 20 | (B ^b) | 1:118 |
| 15 | (B ^b) | 1:150 | 21 | (B) | 1:119 |
| 16 | (E) | 1:025 | 22 | (E ^b) | 1:120 |
| 17 | (a) | 1:151 | 23 | (g) | 1:116 |
| 18 | (D) | 1:152 | 24 | (A) | 1:117 |

C-10

Mr Pepusch's Aires / for two / VIOLINS / Made
on Purpose for the / Improvement / of /
PRACTITIONERS in CONSORT / The whole Fairly
Engraven / and Carefully Corected [sic]

J. Walsh, P. Randall, & J. Hare

In score

June 1709

Advertised in The Post Man (30 June - 2 July 1709).
Twenty-three graded studies in the form of variations for
two equal violins without accompaniment. A second "improved"
edition appeared in c1715, but with Randall's named omitted
from the imprint. This was re-issued c1730 with Walsh's
No. 429 added to the title page. See also below, C-11.

RISM: P 1270-71FRED: 13SMITH: 307, 460,
1176

2:044

C-11 SAME AS C-10, BUT FOR TWO FLUTES

Before October 1709

Advertised in the Monthly Mask for October 1709.
Re-issued c1730, with Walsh's name only, and No. 65
added to the imprint

RISM: P 1272 FRED: omitted SMITH: 327, 1175

2:044

C-12 A / Second Set / of SOLOS / for the FLUTE. /
with / A Through Bass / for the / Bassoon,
Bass-Flute or Harpsicord [sic], / Compos'd
by / Mr Pepusch

J. Walsh, P. Randall, & J. Hare

In parts

Before November 1709

Advertised in The Post Man (26-29 November 1709).
This collection may have been the "set of extraordinary
Lessons for a single flute, By Signior Pepusch" advertised
earlier in The Post Man (9-11 June 1709. It was intended
as a continuation of Six Sonates (C-7) published by Walsh
in 1707. It was re-issued c1730, but with Walsh's name
only, and No. 110 added to the imprint: Walsh gave the
same number to Six Sonates.

RISM: P 1269 FRED: 25 SMITH: 335, 401,
1185

| | | | | | |
|----------|-----|-------|----------|-----|-------|
| Sonata 1 | (C) | 1:165 | Sonata 4 | (C) | 1:109 |
| 2 | (d) | 1:166 | 5 | (c) | 1:167 |
| 3 | (F) | 1:025 | 6 | (F) | 1:105 |

C-13 A CANTATA Compos'd by Sign^r Pepusch [i.e. Alexis]

No publisher

In score

c1709

Single sheet folio edition, engraved by Thomas Cross, Junior. Perhaps the same as "A Cantata by M^r Pepusch" advertised in the Monthly Mask for October (and November, and December) 1709.

RISM: P 1254, SMITH: 317
(P 1257?)

6:002

C-13a Another Edition:

Similar to C-13, but without Cross. See also below, C-14.

RISM: P 1253

6:002

C-14 Six / ENGLISH / Cantatas / Humbly Inscrib'd /
To the most Noble the / Marchioness of KENT /
Compos'd by / M^r J. C. Pepusch [Book I]

J. Walsh, P. Randall, & J. Hare
April 1710 (or earlier)

In score

Advertised in The Tatler (25-27 April 1710), though the collection may have been printed the previous year (see above, Vol. 1, p. 92). It was reprinted in 1720, without Randall's name, and advertised in The Post Boy (28-31 May 1720). Two more printings followed: c1730, with Walsh only on the imprint, and c1731, with Walsh's No. 290 added. RISM lists an edition by John Young (P 1243); this is almost certainly Walsh's edition which was sold by Young with the original imprint pasted over.

RISM: P 1240-43 SMITH: 353, 582, 1177, 1178

| | | |
|-----------|-------------------------------|-------|
| Cantata 1 | 'As beauty's goddess' | 6:001 |
| 2 | 'See, from the silent grove' | 6:002 |
| 3 | 'Fragrant Flora, hast appear' | 6:003 |
| 4 | 'Miranda's tuneful voice' | 6:004 |
| 5 | 'While Corydon, the lonely' | 6:005 |
| 6 | 'Airy Cloe, proud and young' | 6:006 |

- C-15 Twelve / SONATA'S / in Parts for / VIOLINS or
HAUTBOI's / With Through Basses to each / for
the / Bass=violin or Harpsichord / 8 Compos'd
by / Mr Pepusch / Never before Printed being
all entirely new / & / Carefully Corrected by
Mr. W^m Corbet.

L. Pippard

In parts

April 1710

Advertised in The Post Man (8-11 April 1710). While the composer of each sonata is not identified, eleven of Pippard's sonatas are found also in Roger's edition of XII Sonates, Op. 3 (see below, C-16) in which they are ascribed to Pepusch. Pippard's Sonata 7 is not found in any other source.

RISM: omitted

FRED: omitted

SMITH: 350

| | | | | | |
|----------|-----|-------|----------|-------------------|--------|
| Sonata 1 | (g) | 2:001 | Sonata 7 | (e) | 10:001 |
| 2 | (G) | 2:002 | 8 | (F) | 2:007 |
| 3 | (G) | 2:003 | 9 | (C) | 2:006 |
| 4 | (F) | 2:004 | 10 | (G) | 2:010 |
| 5 | (d) | 2:005 | 11 | (B ^b) | 2:011 |
| 6 | (e) | 2:009 | 12 | (D) | 2:008 |

- C-16 XII SONATES / à deux Violons, deux haubois ou /
deux Flutes traversieres & / Basse Continue /
Composées Par / MONSIEUR PEPUSCH / TRIOSIEME
OUVRAGE

Estienne Roger

In parts

Before October 1711

"Pepusch Sonates for 2 violins and a basse Op. 3^a
et 4^a" were advertised in The Post Man (16 October 1711)
as being available in London from H[enry] Ribotteau
XII Sonates is listed in Roger 1712, and Roger 1716;
the latter with publication number 53.

RISM: P 1261

FRED: 32

| | | | | | |
|----------|-----|-------|----------|-------------------|-------|
| Sonata 1 | (g) | 2:001 | Sonata 7 | (F) | 2:007 |
| 2 | (G) | 2:002 | 8 | (D) | 2:008 |
| 3 | (G) | 2:003 | 9 | (e) | 2:009 |
| 4 | (F) | 2:004 | 10 | (G) | 2:010 |
| 5 | (d) | 2:005 | 11 | (B ^b) | 2:011 |
| 6 | (C) | 2:006 | 12 | (F) | 2:012 |

C-17 "XII Sonates à violino solo e violoncello
o Basso continuo, Opera quarta"

Estienne Roger

Before October 1711

As listed in Roger 1712, and Roger 1716 (with publication number 60 added). The collection was available in London in October 1711 as advertised in The Post Man (16 October). No copy appears to have survived.

RISM: omitted FRED: omitted

Not included in Catalogue

C-18 X SONATES / à Violon Seul & Basse Continue /
Composées par / MONSIEUR PEPUSCH / CINQUIÈME
OUVRAGE / ou plutôt Livre Triosième de Son
Second Ouvrage

Estienne Roger

In score

c1711-12

Listed in Roger 1712, and Roger 1716 (with publication number 99 added). X Sonates, Op. 5 is a continuation of Pepusch's [16] Sonates à un Violin Seul (C-6). Though the volume has its own page numbers, the sonatas are numbered beginning with 17. The first eight sonatas are apparently copied from Walsh's XXIV Solos (C-9).

RISM: P 1265 FRED: 8

| | | | | | |
|-----------|-------------------|-------|-----------|-------------------|-------|
| Sonata 17 | (G) | 1:128 | Sonata 22 | (a) | 1:151 |
| 18 | (F) | 1:148 | 23 | (D) | 1:152 |
| 19 | (A) | 1:149 | 24 | (G) | 1:130 |
| 20 | (B ^b) | 1:150 | 25 | (B ^b) | 1:038 |
| 21 | (E) | 1:025 | 26 | (E ^b) | 1:040 |

- C-19 X SONATES / à Violon Seul & Basse Continue /
Composées par / MONSIEUR PEPUSH [sic] /
SIXIEME OUVRAGE / ou plutôt Livre quatrieme
de Son Second Ouvrage

Estienne Roger

In score

c1711-12

Listed in Roger 1712, and Roger 1716 (with publication number 100 added to the imprint). A continuation of Pepusch's X Sonates, Op. 5 (C-18), with similar title page; original page numbers, but sonatas are numbered beginning with 27.

RISM: P 1266

FRED: 9

| | | | |
|---------------|-------|---------------|-------|
| Sonata 27 (A) | 1:164 | Sonata 32 (D) | 1:033 |
| 28 (G) | 1:029 | 33 (E) | 1:034 |
| 29 (a) | 1:134 | 34 (f) | 1:035 |
| 30 (b) | 1:031 | 35 (g) | 1:036 |
| 31 (c) | 1:032 | 36 (A) | 1:037 |

- C-20 "An excellent Solo by Sign Pepush [sic]
for flute & a Bass never before published"

[J. Walsh?]

April 1712

Taken from an advertisement in The Post Man (10-12 April 1712, and also 13-15 May 1712). The same announcement included The Compleat Flute Master, 5th Book, though Pepusch is not represented in this collection. Apparently no music survives for Pepusch's flute solo.

RISM: omitted FRED: omitted SMITH: 421, 423

Not included in Catalogue.

- C-21 "Dix sonates pour les flûtes, dont il y en
à VI à II flutes de Mr William Crofts & IV
à flûte & l basse de la composition de Mrs
Pepusch, Fioco, & Pez."

Estienne Roger
c1705-6

In parts

Evidently taken from Walsh's Six Sonatas
... by Mr William Croft (C-1). Roger 1716 adds
publication number 242.

RISM: Recueils Imprimés..., FRED: omitted.
B/II (1964), p. 369.

Sonata (d) 1:166

- C-22 Dr PEPUSCHE's [sic] SONG / Perform'd for his
Exercise in the / Sheldonian THEATRE at OXFORD /
July 13. 1713 / Peace, Apollo, Britain

Without publisher
July 1713

Apparently no music survives. The words only were
printed as a broadsheet (2 ff.), and copies are preserved
in the Bodleian Library (Oxford), the Euing Library
(Glasgow), and the Lambeth Palace Library (London).

RISM: omitted

7:008

- C-23 A / FAVORITE SOLO / FOR / THE VIOLIN / COMPOSED
BY / Dr PEPUCH [sic] / NEVER BEFORE PUBLISH'D

P. Jones In score
c1714-20

A single edition consisting of four folios, printed
on one side only. RISM: P 1275 FRED: 1
1:162

- C-24 THE / MEDITATION / A CANTATA / Sung by Mrs.
MARGARITA, and Mrs. BARBIER, / In the TRAGEDY
of / The Lady Jane Grey. / Set to Musick by
Dr. PEPUSCH

No publisher

April 1715

Single sheet folio, words only; probably for distribution at the playhouse. The music was apparently never printed, though it survives in manuscript copies.

RISM: P 1210

7:001

C-25

The / SONGS / and Symphony's / in the Masque of /
VENUS & ADONIS / as they are Perform'd at the /
Theatre Royal / Compos'd / by / Dr Pepusch. /
Fairly Engraven and / Carefully Corected [sic] by the /
Author

J. Walsh & J. Hare

In score

May 1715

Advertised in The Post Man (8-10 May 1715). Re-issued c1730 as Walsh No. 320. Several songs also appeared in single sheet folio editions; for these see below, pp. 298-300.

RISM: P 1233

SMITH: 492, 1187

5:001

C-26

"X Sonate de Pepusch (qui sont son) opera
settima à une flute Traversière ou Hautbois,
un violon (ou à deux violons) & basse continue"

Estienne Roger

Presumably in parts

c1717-18

As described in LeCène's Catalogue (1737), which assigns the publication number 429. The work is not included in Roger 1716. According to François Lesure, Roger's publication numbers 420-490 were issued to editions printed between September 1716 and 1721. Apparently no

copy has survived, but see 2;025 for possible sonata.

RISM: omitted

FRED: omitted

Not included in Catalogue.

C-27

VI CONCERTS / à 2 Flûtes à Bec, 2 Flûtes
Traversières / Hauboïs ou Violons & Basse
Continue. / Composées Par / MONSIEUR
PEPUSCH / VIIIme OUVRAGE

Estienne Roger
c1717-18

In parts

Not included in Roger 1716, but listed by LeCène
(1737) with publication number 434. Parts for fl 1, fl 2,
ob 1, ob 2, vlc, org.

RISM: P 1260

FRED: omitted

| | | | |
|------------------------------|-------|----------------|-------|
| Concerto 1 (B ^b) | 3:001 | Concerto 4 (F) | 3:004 |
| 2 (G) | 3:002 | 5 (C) | 3:005 |
| 3 (B ^b) | 3:003 | 6 (F) | 3:006 |

C-28

The Additional / SONGS / in the OPERA'S of /
THOMYRIS & CAMILLA / as they are Perform'd
at the / New Theatre / Compos'd by Dr Pepusch

J. Walsh & J. Hare
May 1719

In score

Advertised in The Post Man (12-14 May 1719).
Re-issued c1730 with No. 331 added to the imprint. See
also above, C-8.

RISM: P 1228

SMITH: 565, 1174

Thomyris 5:007
Camilla 5:008

C-29 Six / English Cantatas / for one Voice /
 Four for a FLUTE / and two with a TRUMPET /
 and other Instruments / Compos'd by / J. C.
 Pepusch / Book y^e Second

J. Walsh & J. Hare
 May 1720

In score

On a separate page immediately following the title
 page, the following inscription:

To the / most Noble his Grace James / Duke
 of Chandos / Marquis and Earl of / Caernarvon
 Baron Chandos / of Sudley=Castle &c. &c. /
 These Six Cantatas are / most humbly inscrib'd /
 By his Grace's / most devoted / and / most
 obedient Servant / J. C. Pepusch

Advertised in The Post Boy (28-31 May 1720). Reprinted
 c1730 with Hare's name removed, and again c1731 with
 No. 290 added to the imprint. For Book I, see above, C-14.

RISM: P 1244-45

SMITH: 581, 1179, 1180

| | | |
|-----------|------------------------------|-------|
| Cantata 1 | 'Love frowns in beauteous' | 6:007 |
| 2 | 'Cleora sat beneath a shade' | 6:008 |
| 3 | 'When love's soft passion' | 6:009 |
| 4 | 'Menalcas once the gayest' | 6:010 |
| 5 | 'Kindly fate' | 6:011 |
| 6 | 'While pale Britannia' | 6:012 |

C-30 An / ENTERTAINMENT / of / MUSICK / Call'd /
 THE UNION / of the / THREE SISTER ARTS / as
 it is perform'd at the / Theatre in Lincolns
 [sic] Inn Fields / for / St CECILIA'S DAY
 1723 / Compos'd by Dr Pepusch / Publish'd
 for December. price 2s 6d

J. Walsh, John & Joseph Hare
 December [1723]

In score

Reprinted c1730 with Walsh's name only, and
 No. 294 added to the imprint.

RISM: 1232

SMITH: 1181, 1182

- C-31 THE / BEGGAR'S / OPERA. / As it is Acted
at the / THEATRE-ROYAL / IN / LINCOLNS-
INN-FIELDS. / Written by Mr. Gay. /
-- -- -- / The SECOND EDITION; / To which
is Added / The OUVERTURE in SCORE; / And
the MUSICK prefix'd to each SONG

John Watts
1728

In score

The airs in The Beggar's Opera are not original Pepusch compositions and are therefore not included here. Pepusch's Overture begins on page 1 under the heading "OUVERTURE. In SCORE, Compos'd by Dr. PEPUSCH" It was not included in the first edition. For a later edition of the Overture, see The Overture in all its Parts to the Beggar's Opera, compos'd by the late Dr. Pepusch, to which is added a favorite hornpipe (Henry Thorowgood, c1762), and also The Beggar's Opera (W. Strahan, et al, 1777). For other editions printed before 1800, see RISM: P 1195-1208.

RISM: P 1194

Overture only 5:009

- C-32 The / WEDDING / A Tragi-Comi-Pastoral-Fractical /
OPERA, / As it is now ACTING at the Theatre-
Royal, In Lincoln's-Inn-Fields. / With an
Hudibrastick Skimmington. / By Mr. HAWKER, /
-- -- -- / To which is prefix'd, THE / OVERTURE,
by Dr. PEPUSCH. / With an ADDITION of the Musick
to each / SONG, Engrav'd on COPPER-PLATES

W. Mears
1729

In score

There is no evidence to confirm that Pepusch also arranged the airs. A second edition appeared in 1734.

RISM: P 1238-39

Overture only 5:010

- C-33 Dr Pepusch's ground with variations for
the harpsichord, violin, and guittar [sic]

T. Straight In score
c1780

RISM: P 1273 FRED: 10
4:019

- C-34 Alexis. A Celebrated Cantata Composed by
Dr Pepusch, Revised & Sung by Mr Harrison
at the Antient & Vocal Concerts

Richard Birchall In score
c1794

Between c1790 and 1817, Birchall issued at least six catalogues of his publications; none of them listed Alexis. It is known, however, that the Vocal Concerts were organized in 1792 by Samuel Harrison, and that they survived for only two years. It may be presumed that Birchall issued Alexis about this time. RISM: omitted.

6:002

- C-35 Alexis, A favorite Cantata by Dr Pepusch,
The Poetry by Hughes, Sung with the greatest
applause at the Antient, Vocal, & Philharmonic
Concerts. Arranged and an entirely new
Accompaniment added by T. Greatorex

Regent's Harmonic Institution In score
c1820

Watermark is dated 1819; furthermore, it is known that the Regent's Harmonic Institution was re-named the Royal Harmonic Institution shortly after 1820.

II. GENERAL PRINTED COLLECTIONS THAT CONTAIN MISCELLANEOUS
WORKS BY PEPUSCH

- C-41 A Select Collection of English Songs, [compiled by
J. Ritson], 3 vols (J. Johnson, 1783)

The tunes are printed together in Vol. III.

II, 18 'As swift as time' 8:001

- C-42 Amaryllis, compiled by T. J[effreys], second edition, 2 vols
(Longman, Lukey & Broderip, c1778)

The first edition (1746) does not include Pepusch. BUCEM
gives the date of the second edition as c1750.

II, 2 'What shall an injured lover 5:002/x
do' by Dr Pepush [sic]

- C-43 Apollonian Harmony, 6 vols (S. A. & P. Thompson, c1790)

V, 47 'Hark, hark, methinks I hear' 8:004
by Dr. Pepusch

VI, 46 'Sweet is the breath' 10:010
by Theo. Smith

- C-44 The Beauties of Music and Poetry, Vol I (6 Nos.)
(J. Preston, 1784)

I, 72 'Sweet is the breath' 10:010
by Dr. Pepusch (though
the index gives Theo. Smith)

- C-45 British Melody; or, the Musical Magazine, edited by
John Frederick Lampe (Benjamin Cole, 1739)

No. 46 'Ye swains whom radiant' 8:013
by Dr. Pepusch

C-46 The British Musical Miscellany, or the Delightful
Grove, 6 vols (J. Walsh, 1734-38)

| | | |
|----------|--|----------|
| II, 42 | 'Ye swains whom radiant' | 8:013 |
| III, 105 | 'When severest woes impending' | 8:011 |
| III, 89 | 'Two gods of great honour' (without ascription) | 10:011/i |
| IV, 47 | 'Hark, hark, methinks I hear' | 8:004 |
| V, 108 | 'As swift as time put round' | 8:001 |
| VI, 42 | 'If you by sordid views misled' | 8:005 |
| VI, 94 | 'Fame of Dorinda's conquests' | 8:003 |

C-47 Calliope, or English Harmony: A Collection of
the most Celebrated English and Scots Songs, 2 vols
(John Simpson, 1739-46)

| | | |
|--------|---|-------|
| II, 68 | 'See, from the silent grove' (<u>Alexis</u> ; without ascription) | 6:002 |
|--------|---|-------|

C-48 XII Cantatas in English for a Voice and a Thorough
Bass for the Harpsicord [sic] being a curious
Collection of the Compositions of Several Authors
(J. Walsh, John & Joseph Hare, 1720)

See SMITH: 584. It seems probable that this was a collection of cantatas that had been printed earlier in single sheet editions.

| | | |
|-------|------------------------------|-------|
| No. 1 | 'On fam'd Arcadia's flow'ry' | 6:014 |
| No. 3 | 'The God of love' | 6:015 |

C-49 Chloe, or the Musical Magazine, (n.p., c1760)

A collection of 100 songs, most of which had been previously issued in broadsheet and now bound together.

| | | |
|-------|--------------------------|----------|
| p. 89 | 'How blest is a soldier' | 5:007/ii |
|-------|--------------------------|----------|

C-50 Clavierstücke mit einem practischen Unterricht für
Anfänger und Geübtere von Friedrich Wilhelm Marpurg, 3 vols
(Haude und Spener, Berlin, 1762-63)

| | | |
|--------|--|-------|
| Tab. 8 | 'Chaconne von Herrn Pebusch' [sic]' | 4:013 |
|--------|--|-------|

- C-51 The Delightful Pocket Companion for the German Flute,
 2 vols, each of 6 books (John Simpson, c1745)
- I(5), 11 'Charming sounds' 6:002/ii
 I(5), 12 'Sounds tho' charming' 6:002/iv
- C-52 Divine Harmony, The 2^d Collection, being Select Anthems
 for a Voice alone as also some for 3 and 4 Voices with
 Thorough Bass for ye Organ, Harpsicord [sic], or Arch
 Lute. Compos'd by Several Eminent Authors and perform'd
 at ye Chappel Royal [sic], being very proper not only
 in private Devotion but also for Choirs. The whole
 fairly Engraven, 2 vols (J. Walsh & J. Hare, 1716-17)
- See SMITH: 531. Re-issued c1730 with Hare's name
 removed and No. 207 added to the imprint.
- p. 22 'O praise the Lord' 9:009
 (In short score and ascribed
 to "Dr P.".)
- C-53 The Second Part of The Division Flute Containing The
 Newest Divisions upon The Choisest [sic] Grounds for
 the Flute as also Several Excellent Preludes, Chacon's
 [sic] and Cibells by The best Masters, the whole
 Fairly Engraven (J. Walsh, P. Randall, & J. Hare,
 c1708)
- p. 12 Prelude by Mr Pepusch (G) 1:025/ii
 p. 12 Prelude by Mr Pepusch (F) 1:025/iv
- C-54 The First Part of The Division Violin, sixth edition
 (J. Walsh & J. Hare, c1705)
- p. 46 Prelude by Sign^r Pepusch (D) 1:171
- C-55 Duo choisis de brunettes, de menuets et d'autres airs
 ...Livre Premier [-Second] (J. B. C. Ballard, Paris,
 1728-30)
- I, 72 Gigue de M. Pe'pusch [sic], 1:163/iv
 d'Angleterre (F)

- C-56 The Excellent Choice, Being a collection of the most favourite old song tunes in the Beggar's Opera, set for 3 voices in the manner of catches, Or for two German flutes and a bass, By Dr Pepusch and the most eminent English Masters (J. Walsh, c1750)

See SMITH: 1183, and RISM: P 1259. Though the Beggar's Opera is classified by RISM as a Pepusch work, it is not an original composition and is therefore not included in this present Catalogue. The Excellent Choice is listed here for completeness.

- C-57 The Overture, Songs, Dances &c. in the Pantomime Entertainment of Harlequin's Museum or Mother Shipton Triumphant, The new Music Composed by Mr Shield, The rest Compiled by T. Goodwin from the Works of Pepusch, Galliard, Vincent, Dr Boyce, Dr Fisher and Dr Arnold (Longman and Broderip, c1792)

Most of the pieces appear without ascription, and I have been unable to identify any works by Pepusch.

- C-58 Harmonia Mundi consisting of Six Favourite Sonata's Collected out of the Choisest [sic] Works of Six most Eminent Authors. Viz. Signr Torelli, Purcell, Bassani, Mr Pepusch, Albinoni, Pez. The First Collection Engraven & Carefully Corrected (J. Walsh, P. Randall, & J. Hare, c1707)

See SMITH: 257, and 753 (reprint c1727). It seems likely that this collection was compiled from works previously published; Pepusch's sonata may have been the one advertised in The Post Man (11-14 November 1704): "The Instrumental Musick for October, a Sonata for Violins in 3 parts, with a Thorow Bass for the Harpsichord, compos'd by Mr Pepusch, likewise a Solo for a Violin or Flute by Signior Pez". See also above, C-3.

Sonata No. 4 (e)

2:013

- C-59 Harmonia Sacra or A choice Collection of Psalm and Hymn Tunes &c. in Three Parts for the Voice, Harpsicord [sic] and Organ (Thomas Butts, c1760)

Pepusch's tune was included in subsequent editions in c1765, 1768, and 1785.

p. 56

'With earnest longings'
Tune: Pepusch's

9:017

- C-60 Harmonia Vera or Six of the most Celebrated Cantatas in the English Language (R. Falkener, 1771).
 p. 15 'See from the silent grove' 6:002
 (Alexis)
- C-61 The Harpsichord Master, XIVth Book, Containing Plain & easy Instructions for Learners on the Harpsichord or Spinnet (J. Walsh & J. Hare, 1730).
 p. 7 Minuet by Dr Pepusch (D) 4:016
 Note: The setting of Alexis found on p. 14 is not Pepusch's.
- C-62 The Harpsichord Miscellany, Being a choice Collection of favorite Lessons (I. Carr, c1780).
 p. 24 Voluntary (C) 4:014
- C-63 The Ladys [sic] Banquet, Fifth Book: Being a Choice Collection of the newest & most Airy Lessons for the Harpsicord [sic] or Spinnet: Together with several Opera Aires, Minuets, & Marches Compos'd by Mr Handel ... No. 171 (J. Walsh, 1738).
 pp. 16, 26, 29 & 30 are reprinted from The Harpsichord Miscellany (see above, C-62).
 It should be noted that the setting of Alexis found on p. 23 is not Pepusch's.
 p. 30 Minuet by Dr Pepusch (D) 4:016
- C-64 Medula Musicae; Being a Choice Collection of Aires, Viz, Allemands, Sarabands, Gavotts, Jiggs, Minuets, & other valuable Pieces, Extracted from the Works of the most Celebrated Masters, Viz, Corelli, Bomperti, Torelli, Tibaldi, Albinoni, Bononcini, Pepusch, St Helene &c. In two Volumes, Treble [Vol. I] & Bass [Vol. II], Colligit R. M. Philomusicus (Cluer, c1727).
 I,40 (II,32) Sarabande (e) 1:107/ii
 I,50 (II,40) Allemanda (C) 1:105/iv
- C-65 The Merry Musician; or, a Cure for the Spleen, [compiled by Thomas D'Urfey], 4 vols (J. Walsh, 1716-33).
 III,26 'The graces and the wand'ring' 8:007
 33 'As swift as time' 8:001
 34 'Celimena of my heart' 8:002
 39 'If you by sordid views misled' 8:005

- | | | | |
|--|---------|--|-----------|
| | III, 47 | 'With ev'ry lady in the land' | 8:012 |
| | 92 | 'When as corruption hence' | 8:010 |
| | 94 | 'Thrysis, a young and am'rous' | 8:008 |
| | IV, 39 | 'How pleasant a sailor's life' (Without ascription) | 10:011/ii |
- C-66 The Monthly Masque, or an entertainment of music consisting of four celebrated songs set for the violin, German flute and harpsichord (W. Manwaring, Dublin, c1745-46).
- Series III
- | | | | |
|--|------|---|-------|
| | p. 5 | Alexis. A Cantata By Pepusch's [sic] | 6:002 |
|--|------|---|-------|
- C-67 The Monthly Mask of Vocal Music for May 1722 (J. Walsh).
- | | | | |
|--|--|---|---------|
| | | A Song by an Eminent Master ('Fair blooming creature') | 5:003/v |
|--|--|---|---------|
- C-68 The Musical Entertainer, 2 vols (George Bickham Junior, 1737-38).
- | | | | |
|--|--------|---|-------|
| | II, 37 | 'See from the silent grove' (Alexis) | 6:002 |
|--|--------|---|-------|
- C-69 Musical Library, IV, Edited by William Ayerton (Charles Knight, 1837).
- | | | | |
|--|-------|---|-------|
| | p. 14 | Cantata - Alexis. Composed by John Christopher Pepusch Mus. D. (1706?), The Poetry by John Hughes (OB. 1720) | 6:002 |
|--|-------|---|-------|
- C-70 The Musical Miscellany, Being a Collection of Choice Songs set to the Violin and Flute by the most Eminent Masters, 6 vols (John Watts, 1729-31).
- The tunes in Volumes I and II are printed without the bass line; the bass was, however, included in all subsequent volumes.
- | | | | |
|--|-------|---------------------------------|-------|
| | II, 8 | 'The play of love' | 8:015 |
| | V, 3 | 'If you by sordid views misled' | 8:005 |
| | 30 | 'The graces and the wand'ring' | 8:007 |
| | 177 | 'Celemina of my heart' | 8:002 |
| | 186 | 'As swift as time' | 8:001 |
| | 193 | 'When as corruption hence' | 8:010 |
| | 204 | 'Thirsis a young and am'rous' | 8:008 |

| | | |
|--------|--|-----------|
| VI, 10 | 'Hark, hark, methinks I hear' | 8:004 |
| 24 | 'With ev'ry lady in the land' | 8:012 |
| 33 | 'How pleasant a sailor's life' (Without ascription) | 10:011/ii |
| 161 | 'Fame of Dorinda's conquests' | 8:003 |
| 196 | 'Ye swains whom radiant beauty' | 8:013 |

The words only of 'Thirsis a young and am'rous swain" appear in Volume IV (p. 179), though the first line is re-arranged as 'Young Thrysis once an am'rous'; the rest of the poem is the same.

C-71 The Opera Miscellany, Being a pocket Collection of Songs (John Browne, c1730).

A collection chiefly of airs from current operas; engraved by J. Cross.

| | | |
|-------|---|-------|
| p. 41 | 'The play of love'. A Song by Mr Leveridge | 8:015 |
|-------|---|-------|

C-72 Select Preludes & Voluntarys [sic] for the Flute, being made & Contriv'd for ye Improvement of ye Hand with Variety of Compositions by all the Eminent Masters in Europe (J. Walsh, P. Randall, & J. Hare, c1708).

Flute part only. Apparently selected movements from sonatas.

| | | |
|-------|--------------|-----------|
| p. 7 | Prelude (g) | 1:168 |
| p. 7 | Prelude (c) | 1:169 |
| p. 14 | Prelude (Bb) | 1:150/iva |
| p. 14 | Prelude (Bb) | 1:148/ii |
| p. 14 | Prelude (Bb) | 1:170 |
| p. 15 | Prelude (Bb) | 1:128/ii |
| p. 15 | Prelude (Bb) | 1:128/iii |
| p. 15 | Prelude (Bb) | 1:128/iv |

C-73 Select Preludes & Voluntarys [sic] for the Violin, being Made & Contrived for the Improvement of the Hand with Variety of Compositions by all the Greatest Masters in Europe for that Instrument (J. Walsh & J. Hare, c1705).

Violin part only.

| | | |
|-------|--------------|-------|
| p. 16 | Prelude (d) | 1:168 |
| p. 28 | Prelude (Bb) | 1:169 |

C-74 Songs Compleat, Pleasant and Divertive, compiled by Thomas D'Urfey, 4 vols (W. Pearson for J. Tonson, 1719-20).

| | | |
|------|------------------------------|-------|
| I.17 | 'Fame and Isis' (Words only) | 6:022 |
|------|------------------------------|-------|

- C-75 The Tea-Table Miscellany, compiled by Allan Ramsay, 4 vols, continuous page numbers (1724-27).
Contains the words only. The poems listed below were set by Pepusch, though he is not mentioned. Ramsay first included these poems in the tenth edition (1740).
p. 342 'The graces and the wand'ring' 8:007
p. 364 'How pleasant a sailor's life' 10:011/ii
p. 387 'The play of love' 8:015
p. 399 'Thirsis a young and am'rous' 8:008
- C-76 Vocal Music, or The Songster's Companion, 2 vols, second edition (Horsfield, 1771-72).
I, 133 'See from the silent grove' 6:002
(Alexis)
- C-77 Twelve Voluntaries and Fugues for the Organ or Harpsichord with Rules for Tuning by the celebrated Mr Handel, Book IV (Longman & Broderip, c1780). 10:013/i
p. 21 Voluntary [sic] VIII
(Mov't i, "Grave" in C)
Without ascription
- C-78 The Young Gentlemen and Ladies Musical Companion; or Sundays Amusement: For the Organ, Harpsichord, Piano Forte, G. Flute, & Violin, By Thomas Chapman, 2 vols (I. Straight & Skillern, 1772; II. Longman, Lukey & Broderip, 1774).
II, 1 Hymn 1: 'The Lord shall set the needy free' 9:016
3 Hymn 3: 'To Christ shall ev'ry king on earth' 9:017

III. INDIVIDUAL SONGS PRINTED IN SINGLE SHEET FOLIO EDITION

- C-86 "The Agreement of the gods. Sett to a favourite air in Perseus and Andromeda" (without publisher, c1730). RISM: P 1218. 10:011/i
- C-87 "Ah sweet Adonis. A favourite song sung by Mrs Barbier in Venus and Adonis" (London, Daniel Wright, c1715). RISM: P 1234. 5:001/iii
- C-88 "As beauty's goddess from the ocean sprung. The Island of Beauty. Cantata" (without publisher, c1712). RISM: P 1246. 6:001
- C-89 "Beauty now alone shall move him. Sung by Mr Turner in Venus and Adonis" (without publisher, c1715). RISM: P 1235 5:001/xii
Another edition: "... a favourite song" (without publisher, c1716). RISM: P 1236.
- C-90 "The god of love had lost his bow. Cantata by Dr Pepusch" (without publisher, c1718). RISM: P 1247. 6:015
- C-91 "Hear me, mourning princess. A Song in the Mask of Dido & Aeneas [sic, recte The Death of Dido] (without publisher, c1716). RISM: P 1209. 5:004/xviii
- C-92 "How blest is a soldier. An additional Song set by Dr Pepusch, Sung by Mr Leveridge in the Opera of Thomyris" (without publisher, c1718). RISM: P 1229. 5:007/ii
Another edition: "A Choice Additional Song in the Opera of Thomyris" (without publisher, c1718). RISM: P 1230.
Another edition: "A Choice Additional Song in the Opera of Thomyis [sic]" (without publisher, c1718). Not in RISM. Copy in Lb1: press-mark H. 1601 (I).

- C-93 "How happy are we. A Song in the Mask of Martillo" (without publisher, c1715). RISM: P 1211. 5:003/iii
- C-94 "How pleasant a sailor's life passes. The Sailor's ballad. Sung by Mr Legar in Perseus and Andromeda. Cross sculp." (without publisher, c1730). RISM: P 1219. 10:011/ii
- C-95 "How pleasant is ranging ye fields. A Favourit [sic] Song Sung by Margaritta de L'Epine in Venus and Adonis" (London, Daniel Wright, c1715). RISM: P 1237. 5:001/ii
- C-96 "In London town there liv'd well known. Sung by Mr Ray in Perseus and Andromeda. Cross sculp." (without publisher, c1728). RISM: P 1220. 10:011/iii
- C-97 "Kitty the Females Glory. Sung in Perseus & Andromeda. Cross sculp." (without publisher, c1728). First line, 'Where, on ye stage, Mock Hero's rage'. RISM: P 1221. 10:011/iv
- C-98 "The lover for the favour presses. A Song in the Mask call'd Martillo [sic, recte The Death of Dido] (without publisher, c1716). RISM: P 1212. 5:004/ix
- C-99 "Now come love's plague. The sequel to The Play of Love. Cross sculp." (without publisher, c1725). RISM: P 1248. 8:015
- C-100 "O Happy Martillo. A Song in the Mask of Martillo" (without publisher, c1715). RISM: P 1213. 5:002/vii
- C-101 "The play of love is now begun" (without publisher, c1724). RISM: P 1250. 8:015
- C-102 "Prepare O love the happy day. A Song in the Mask of Myrtillo" (without publisher, probably c1716-20). RISM: 1214. 10:008

- C-103 "Royal George to Brittain [sic] hasting. 8:006
A Song by Dr Pepusch on the happy Return
of his Majesty" (without publisher,
c1720). Not in RISM. Copy in Lbl:
press-mark G.303.
- C-104 "See from the silent grove Alexis flyes. 6:002
A Cantata. Compos'd by Sign^r Pepusch
(without publisher, probably before 1709).
RISM: P 1253.
Another edition: "See from ye silent
Grove Allexis [sic] flyes. A Cantata:
Compos'd by Sign^r Pepusch. Tho. Cross
Jun^r, sculp." (without publisher, c1709).
RISM: P 1252, 1254, 1257.
Another edition: "Alexis. Cantata II"
(without publisher, c1735). RISM: P 1258.
Another edition: "Alexis. A Cantata"
(without publisher, c1740). RISM: P 1255.
Another edition: "A favourite Cantata.
Set to Musick by Dr Pepusch. Alexis"
(without publisher, c1745). RISM: P 1256.
- C-105 "Soft desires. A Song in the Mask of 5:004/iii
Myrtillo [sic, recte The Death of Dido]"
(without publisher, c1716). RISM: P 1215.
- C-106 "Tender hearts. A Song in the Mask of 5:003/x
Martillo [sic, recte Apollo and Daphne]"
(without publisher, c1716). RISM: P 1216-17.
- C-107 "Thrice happy Lizzy, blooming maid. The 8:009
Words by Mr Lockman, Sett to Musick by
Dr Pepusch." (without publisher, c1725).
Not included in RISM; copy in CDp:
press-mark M.C. 2. 38.

APPENDIX (D)

Index of Themes

-12

| | | | | |
|----------------|--------------------|----------------|-------------------------|-----------|
| a | (C) | A | -12 -12 -12 -4 -2 -3 -2 | 3:007/i |
| e | ($\frac{12}{8}$) | E | -12 -12 0 -1 -5 -5 +2 | 1:141/iv |
| A | ($\frac{3}{4}$) | A | -12 -12 0 -1 -5 0 -12 | 1:136/ii |
| a | ($\frac{6}{8}$) | A | -12 -10 -9 -10 -12 -5 | 1:129/iv |
| E ^b | ($\frac{1}{2}$) | E ^b | -12 -10 -8 -7 -13 -10 | 1:072/ii |
| D | ($\frac{3}{4}$) | A | -12 -10 -8 -7 -2 -10 | 1:079/iii |
| D | ($\frac{12}{8}$) | A | -12 -7 -5 -7 -8 -10 | 1:163/iv |
| a | ($\frac{3}{4}$) | A | -12 0 -1 -5 -1 0 | 1:062/iv |
| E ^b | ($\frac{3}{4}$) | E ^b | -12 0 -1 -3 -5 -7 | 1:056/iv |
| G | ($\frac{12}{8}$) | G | -12 0 +2 -5 0 -12 | 2:026/iii |
| B ^b | ($\frac{6}{4}$) | B ^b | -12 0 +2 +4 +2 -5 | 1:038/iv |
| B ^b | ($\frac{1}{2}$) | B ^b | -12 +4 +2 0 -1 -5 | 1:070/ii |

-11 No Entries-10 No Entries-9

| | | | | |
|---|-------------------|----------------|--------------------|-----------|
| D | ($\frac{3}{2}$) | F [#] | -9 -11 -9 -4 -7 -4 | 1:063/iii |
| f | (C) | D ^b | -9 -8 -13 0 -9 -8 | 1:035/i |

-8

| | | | | |
|----------------|-------------------|----------------|-------------------|-----------|
| g | (C) | D | -8 -7 -12 -5 0 -2 | 1:036/i |
| A ^b | ($\frac{3}{2}$) | E ^b | -8 -7 -3 -7 -7 -3 | 1:035/iii |

| | | | | | | | | | |
|---|--|---|----|----|----|----|-----|----|-----------|
| c | (C) | G | -8 | -5 | 0 | -4 | -11 | -7 | 1:064/i |
| e | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | G | -8 | -3 | -1 | -4 | -3 | -1 | 1:146/iii |

-7

| | | | | | | | | | |
|----------------|---|----------------|----|----|-----|-----|-----|----|--------------|
| e | (C) | B | -7 | -8 | -12 | -7 | -5 | -4 | 5:002/v |
| c | (C) | G | -7 | -8 | -10 | -5 | -7 | -8 | 1:073/i |
| B ^b | (C) | F | -7 | -8 | -7 | -12 | 0 | -2 | 6:008/ii(b) |
| d | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | -7 | -8 | -7 | -5 | -4 | -6 | 1:012/iii |
| f | (C) | C | -7 | -8 | -7 | -2 | -4 | -5 | 1:083/i |
| g | (\emptyset) | D | -7 | -8 | -7 | 0 | -7 | -8 | 1:036/iv |
| d | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | -7 | -8 | -3 | -10 | -12 | -7 | 1:095/iii |
| d | (C) | A | -7 | -7 | -9 | -10 | -14 | -2 | 5:001/i(b) |
| g | (C) | D | -7 | -7 | -7 | -8 | -7 | -5 | 1:068/i |
| A | (\emptyset) | E | -7 | -7 | -7 | -7 | -2 | -3 | 1:123/ii |
| b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F [#] | -7 | -7 | -4 | -5 | -7 | -5 | 1:095/iv |
| a | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E | -7 | -7 | -4 | -4 | 0 | -5 | 1:078/iv |
| E | (C) | B | -7 | -7 | -2 | -3 | -2 | -5 | 5:003/xiii |
| d | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | A | -7 | -7 | 0 | -2 | -9 | -9 | 1:166/iv |
| a | (\emptyset) | E | -7 | -7 | 0 | 0 | -5 | -5 | 1:078/ii |
| a | (C) | E | -7 | -7 | 0 | +1 | -2 | -5 | 6:013/v |
| a | (C) | E | -7 | -7 | +1 | +1 | 0 | 0 | 2:044/ix |
| c | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | G | -7 | -6 | -6 | -7 | -6 | -6 | 1:072/iii |
| c | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | G | -7 | -6 | -5 | -7 | -5 | -7 | 1:072/iii |
| c [#] | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | G [#] | -7 | -5 | -12 | -4 | -5 | | 1:127/iii |
| D | (C) | A | -7 | -5 | -7 | -5 | -3 | -5 | 5:002/xiv(a) |
| B ^b | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | F | -7 | -5 | -4 | -5 | -7 | 0 | 5:009/ii |

| | | | | |
|----------------|---------------------|----------------|-----------------------|-----------|
| f | $(\frac{3}{4})$ | C | -7 -5 -4 -5 -5 0 -7 | 1:115/i |
| c | $(\frac{12}{8})$ | G | -7 -5 -4 -2 0 +1 | 1:167/iv |
| f | $(\frac{12}{8})$ | C | -7 -5 -4 -2 0 +5 | 1:019/iv |
| b | (C) | F [#] | -7 -5 -4 0 -7 -5 | 1:095/i |
| A | (C) | E | -7 -5 -3 -7 -5 -12 | 1:069/i |
| B | (\emptyset) | F [#] | -7 -5 -3 -7 0 -12 | 1:086/ii |
| A ^b | $(\frac{3}{4})$ | E ^b | -7 -5 -3 -5 -5 -3 -2 | 1:099/iii |
| F | (\emptyset) | C | -7 -5 -3 -2 0 -2 -3 | 1:044/iv |
| A ^b | $(\frac{3}{2})$ | E ^b | -7 -5 -3 -2 0 +2 | 1:051/iii |
| F | (\emptyset) | C | -7 -5 0 -10 -8 0 | 1:092/ii |
| a | (C) | E | -7 -4 -5 -12 +4 -7 | 2:044/vii |
| c | (\emptyset) | G | -7 -4 -5 -8 -7 0 -7 | 1:145/ii |
| b | (\emptyset) | F [#] | -7 -4 -5 -7 -5 0 -7 | 1:063/ii |
| b | $(\frac{3}{2})$ | F [#] | -7 -4 -5 0 +8 +7 | 2:035/iv |
| c | $(\frac{3}{2})$ | G | -7 -4 -4 -5 -7 -2 | 1:016/i |
| E ^b | (\emptyset) | B ^b | -7 -3 0 -3 -7 -5 | 1:088/ii |
| g [#] | $(\frac{3}{4})$ | D [#] | -7 -2 -4 -5 -7 -9 -7 | 1:086/iii |
| G | (C) | D | -7 -2 -3 -5 -7 -8 0 | 9:007/iv |
| A | $(\frac{3}{4})$ | E | -7 -2 -3 +2 0 -2 | 6:013/iii |
| B ^b | $(\frac{12}{8})$ | F | -7 0 -7 0 -7 -5 -3 | 5:009/ii |
| g | (C) | D | -7 0 -7 0 +1 -7 -8 | 5:004/xv |
| g | $(\frac{12}{8})$ | D | -7 0 -7 +1 +5 -2 | 1:020/iv |
| F | $(\frac{3}{4})$ | C | -7 0 -5 0 -5 -3 0 | 1:060/iv |
| E | (C/ $\frac{6}{8}$) | B | -7 0 -3 -2 0 +2 -2 | 5:008 |
| F | $(\frac{3}{4})$ | C | -7 0 -3 -2 0 +9 +7 | 1:074/iii |
| E ^b | $(\frac{3}{4})$ | B ^b | -7 0 +2 0 -1 -3 +5 | 1:072/iv |
| F | $(\frac{3}{4})$ | C | -7 0 +2 0 0 +5 +2 | 1:090/iii |
| a | $(\frac{3}{2})$ | E | -7 +1 -8 -2 -7 -10 -7 | 1:057/iii |

| | | | | | | | | | |
|----------------|--------------------|----------------|----|----|----|----|----|----------|-----------|
| f [#] | ($\frac{3}{2}$) | C [#] | -7 | +1 | -2 | 0 | -7 | +1 | 1:021/iii |
| g | (C) | D | -7 | +1 | 0 | -2 | -4 | -5 -7 -8 | 7:005/v |
| d | ($\frac{3}{4}$) | A | -7 | +1 | 0 | -2 | -4 | -5 -7 -4 | 2:033/iii |
| g | (\emptyset) | D | -7 | +1 | 0 | -2 | -4 | -5 -7 0 | 1:020/ii |
| b | ($\frac{3}{2}$) | F [#] | -7 | +1 | 0 | -1 | -1 | -3 | 1:015/i |
| f | (\emptyset) | C | -7 | +1 | 0 | +5 | +4 | 0 | 1:019/ii |
| a | ($\frac{12}{8}$) | E | -7 | +1 | 0 | +5 | +4 | +5 | 5:004/xi |
| A | (C) | E | -7 | +2 | -2 | -5 | 0 | -3 | 1:149/iv |
| F | (C) | C | -7 | +2 | 0 | 0 | -7 | +2 | 1:060/i |
| B ^b | ($\frac{3}{4}$) | F | -7 | +5 | +4 | +2 | 0 | -2 | 1:070/iv |
| D | (\emptyset) | A | -7 | +5 | +4 | +5 | +7 | +9 | 1:152/ii |

-6 No Entries

-5

| | | | | | | | | | |
|----------------|--------------------|----------------|----|-----|-----|-----|-----|-----|------------|
| E | ($\frac{3}{4}$) | E | -5 | -12 | -5 | 0 | -5 | 0 | 1:066/iv |
| e | ($\frac{2}{4}$) | E | -5 | -9 | -10 | -9 | -12 | -5 | 7:002/v(b) |
| e | (C) | E | -5 | -9 | -5 | -12 | -9 | -5 | 1:043/i |
| D | (C) | D | -5 | -8 | -12 | -13 | -1 | | 1:113/ii |
| D | ($\frac{12}{8}$) | D | -5 | -8 | -12 | -8 | -5 | 0 | 9:004/i |
| C | (\emptyset) | C | -5 | -8 | -12 | 0 | -12 | -1 | 1:005/ii |
| A | (C) | A | -5 | -8 | -12 | 0 | -12 | 0 | 3:017/i |
| F | ($\frac{6}{8}$) | F | -5 | -8 | -10 | -12 | -10 | -12 | 2:004/iv |
| F | (\emptyset) | F | -5 | -8 | -10 | -12 | -5 | 0 | 10:016/i |
| E ^b | ($\frac{6}{8}$) | E ^b | -5 | -8 | -7 | -5 | -7 | -8 | 1:147/iv |

| | | | |
|----------------|--|-------------------------------------|-------------|
| C | (\emptyset) | C -5 -8 -5 0 +4 | 1:057/ii |
| B | ($\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$) | B -5 -8 0 -5 -8 -7 | 1:119/iv |
| E ^b | (\emptyset) | E ^b -5 -7 -8 -10 -12 -8 | 1:056/ii |
| D | (C) | D -5 -5 -8 -12 -8 -5 | 2:038/i |
| E ^b | ($\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$) | E ^b -5 -5 -8 -8 -12 -12 | 1:048/iii |
| a | (C) | A -5 -5 -5 0 -5 -5 -5 | 6:013/i |
| C | (C) | C -5 -5 -5 0 +2 +4 +2 | 4:001/xi |
| G | (C) | G -5 -5 -3 -3 -5 -5 -5 | 5:005/i(a) |
| F | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | F -5 -5 0 -5 | 1:142/iii |
| F | (C) | F -5 -5 0 0 -5 | 5:001/xx(a) |
| A | ($\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$) | A -5 -5 0 0 0 0 +4 | 3:017/iii |
| e | ($\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$) | E -5 -5 0 +2 -5 -5 | 3:013/iv |
| D | ($\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$) | D -5 -5 +2 -5 0 +2 | 2:038/v |
| B ^b | (C) | B ^b -5 -5 +4 +4 0 0 | 7:007/v(a) |
| D | (C) | D -5 -5 +5 +4 +5 +2 | 1:081/i |
| c | (C) | C -5 -4 -5 0 +2 -1 | 7:005/iii |
| g | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | D -5 -4 -2 0 -4 -2 | 1:087/iii |
| E ^b | ($\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$) | E ^b -5 -3 -5 -7 -8 -3 -1 | 1:080/iii |
| F | ($\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$) | F -5 -3 -5 -5 -3 -5 -5 -7 -8 -10 | 1:124/iv |
| G | ($\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$) | G -5 -3 -5 -5 -3 -5 -5 -7 -8 -3 | 1:128/iv |
| G | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | D -5 -3 -5 -3 -7 +2 | 1:027/iii |
| D | ($\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$) | D -5 -3 -5 -3 -1 -3 -1 | 6:014/ii |
| A ^b | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | E ^b -5 -3 -2 -3 -5 -7 | 1:067/iii |
| D | (C) | D -5 -3 -1 0 -5 -3 -1 | 7:007/i(a) |
| d | (C) | D -5 -3 -1 0 -1 0 -1 | 2:023/ii |
| B ^b | (\emptyset) | B ^b -5 -3 -1 0 0 +2 +2 | 5:009/i |
| d | ($\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$) | D -5 -3 -1 0 +2 -5 -1 | 1:076/iii |
| a | (\emptyset) | A -5 -3 -1 0 +2 +3 +5 | 2:044/xvi |

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|------------|--------------------|------------|----|----|----|----|----|-----------|-----------|-----------|------------|------------|----------|----------|
| D | (\emptyset) | D | -5 | -3 | -1 | 0 | +2 | +4 | +5 | +4 | 1:156/ii | | | |
| D | (C) | D | -5 | -3 | -1 | 0 | +2 | +4 | +5 | +7 | -5 | -3 | 1:081/ii | |
| D | (C) | D | -5 | -3 | -1 | 0 | +2 | +4 | +5 | +7 | -5 | +7 | +5 | 2:008/ii |
| D | (\emptyset) | D | -5 | -3 | -1 | 0 | +2 | +4 | +5 | +7 | -5 | +7 | +7 | 1:159/ii |
| D | (\emptyset) | D | -5 | -3 | -1 | 0 | +2 | +4 | +5 | +7 | +2 | 2:016/iv | | |
| F | (C) | C | -5 | -2 | -3 | -5 | -3 | 0 | 1:108/i | | | | | |
| D | (C) | D | -5 | 0 | -8 | -7 | -5 | -17 | -12 | 1:156/i | | | | |
| A | ($\frac{12}{8}$) | A | -5 | 0 | -5 | -8 | -5 | -10 | -5 | 1:037/iv | | | | |
| D | ($\frac{3}{4}$) | D | -5 | 0 | -5 | 0 | -5 | +2 | 0 | 4:016 | | | | |
| g | (\emptyset) | G | -5 | 0 | -5 | +2 | -5 | -1 | -5 | -7 | 9:004/v(a) | | | |
| g^\sharp | (C) | G^\sharp | -5 | 0 | -5 | +2 | -5 | +2 | -5 | 1:055/iii | | | | |
| C | ($\frac{3}{4}$) | C | -5 | 0 | -5 | +2 | -5 | +4 | 0 | 1:005/i | | | | |
| C | (\emptyset) | C | -5 | 0 | -5 | +2 | +2 | +4 | 0 | 1:073/ii | | | | |
| D | ($\frac{6}{8}$) | D | -5 | 0 | -5 | +2 | +4 | +2 | 0 | 1:122/iv | | | | |
| a | ($\frac{3}{2}$) | E | -5 | 0 | -4 | -7 | 0 | +1 | 0 | 1:153/iii | | | | |
| B^b | ($\frac{3}{4}$) | B^b | -5 | 0 | -1 | -3 | -1 | 0 | +2 | 1:103/iv | | | | |
| D | ($\frac{3}{4}$) | D | -5 | 0 | -1 | 0 | +2 | -5 | +4 | 2:043/iii | | | | |
| D | ($\frac{2}{4}$) | D | -5 | 0 | -1 | 0 | +2 | 0 | +2 | +4 | +2 | 6:002/ii | | |
| D | ($\frac{3}{4}$) | D | -5 | 0 | -1 | 0 | +2 | 0 | +2 | +4 | +4 | 5:003/xvii | | |
| C | ($\frac{3}{4}$) | C | -5 | 0 | -1 | 0 | +4 | +2 | +5 | 7:003/i | | | | |
| c^\sharp | ($\frac{3}{2}$) | C^\sharp | -5 | 0 | -1 | +7 | 0 | +7 | 1:050/iii | | | | | |
| D | ($\frac{6}{8}$) | D | -5 | 0 | 0 | -5 | 0 | -1 | 1:113/iv | | | | | |
| D | ($\frac{3}{4}$) | D | -5 | 0 | 0 | -1 | 0 | +2 | +4 | 5:005/xi | | | | |
| F | ($\frac{6}{8}$) | F | -5 | 0 | 0 | +4 | +2 | 0 | +2 | 2:007/iv | | | | |
| C | ($\frac{3}{4}$) | C | -5 | 0 | +2 | -8 | -7 | 1:004/iv | | | | | | |
| E | ($\frac{6}{8}$) | E | -5 | 0 | +2 | -5 | +2 | 1:114/iv | | | | | | |
| D | ($\frac{3}{2}$) | D | -5 | 0 | +2 | +2 | +4 | 2:008/i | | | | | | |
| b | (C) | B | -5 | 0 | +2 | +3 | 0 | 3:015/iii | | | | | | |
| b | (C) | B | -5 | 0 | +2 | +3 | +2 | 0 | 6:001/ii | | | | | |

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|----------------|--------------------------------|----------------|----|----|----|----|----|----|-----------|---------------|----|------------|
| c [#] | (C) | c [#] | -5 | 0 | +2 | +3 | +5 | +9 | 1:034/iii | | | |
| F | (F) | F | -5 | 0 | +2 | +4 | +2 | -5 | 2:036/ii | | | |
| G | (G) | G | -5 | 0 | +2 | +4 | +2 | +4 | +5 | +4 | -1 | 1:029/iv |
| B ^b | (¹² ₈) | B ^b | -5 | 0 | +2 | +4 | +2 | +4 | +5 | +4 | +7 | 2:044/xxii |
| D | (C) | D | -5 | 0 | +2 | +4 | +5 | +7 | +2 | 6:019 | | |
| C | (³ ₄) | C | -5 | 0 | +2 | +4 | +5 | +7 | +4 | 6:006/iv | | |
| a | (³ ₈) | A | -5 | 0 | +3 | +2 | +3 | +2 | 0 | 3:019/iii | | |
| d | (³ ₈) | D | -5 | 0 | +3 | +5 | +2 | +5 | +3 | 1:026/iv | | |
| D | (³ ₄) | D | -5 | 0 | +4 | 0 | +4 | 0 | +2 | 1:122/ii | | |
| G | (C) | G | -5 | 0 | +4 | +2 | +7 | +4 | 5:007/iv | | | |
| C | (C) | C | -5 | 0 | +4 | +4 | +2 | -5 | 10:004/i | | | |
| d | (C) | D | -5 | +2 | -5 | +3 | +3 | +2 | 0 | 7:001/i | | |
| c | (F) | C | -5 | +2 | +3 | +2 | 0 | +3 | 1:016/iv | | | |
| B | (³ ₈) | B | -5 | +2 | +4 | +2 | +7 | 0 | +7 | 1:086/iv | | |
| a | (C) | A | -5 | +3 | 0 | +5 | +2 | -1 | -5 | 5:003/xv(a) | | |
| c | (F) | C | -5 | +3 | 0 | +7 | +5 | +3 | +5 | 1:096/ii | | |
| e | (³ ₄) | E | -5 | +3 | +2 | -5 | +7 | 0 | 1:093/iii | | | |
| c | (² ₄) | C | -5 | +3 | +2 | 0 | -5 | +3 | 1:032/iv | | | |
| c | (C) | C | -5 | +3 | +2 | 0 | -1 | 0 | +2 | 5:004/xviii | | |
| a | (³ ₂) | A | -5 | +3 | +2 | 0 | +2 | +8 | 1:025/iii | | | |
| b | (³ ₂) | B | -5 | +3 | +2 | +3 | 0 | +2 | 1:063/i | | | |
| C | (C) | C | -5 | +4 | 0 | +7 | +4 | 0 | 6:006/ii | | | |
| C | (C) | C | -5 | +4 | 0 | +7 | +4 | +2 | 10:004/ii | | | |
| F | (C) | F | -5 | +4 | 0 | +7 | +5 | +4 | +2 | 5:001/viii(a) | | |
| D | (³ ₄) | D | -5 | +7 | +4 | +2 | 0 | +7 | 0 | 1:031/iii | | |

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|----------------|--|----------------|--------------------------------|-------------------------|
| c | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | -4 -7 -12 -5 -4 -7 | 1:112/iii |
| c [#] | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | G [#] | -4 -7 -8 -12 -5 -8 | 1:018/iii |
| e | (C) | B | -4 -7 -8 -7 -5 -5 -5 | 10:001/i |
| g | (∅) | D | -4 -7 -7 0 +1 0 | 2:025/iv |
| a | (∅) | E | -4 -7 -4 -5 -12 0 | 1:151/ii |
| g | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | D | -4 -7 -4 -5 -8 -5 -7 | 1:052/iv |
| g | (∅) | D | -4 -7 -4 0 -5 0 | 2:025/ii |
| g | (C) | D | -4 -7 -4 +1 -2 -7 | 1:054/iii |
| d | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | A | -4 -7 -2 -5 -9 0 | 2:008/iii |
| g | (C) | D | -4 -7 -2 0 +1 0 | 1:126/i |
| b | (C) | F [#] | -4 -7 -2 +1 0 -2 -4 | 1:159/iii |
| f [#] | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C [#] | -4 -7 0 -4 +2 -2 | 1:164/iii |
| a | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E | -4 -7 0 +5 +1 0 -2 | 9:008/v(b) & 9:009/v |
| a | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | E | -4 -7 +1 0 +1 +5 +3 | 3:005/iii |
| c | (C) | G | -4 -7 +1 0 +5 +7 +4 | 5:001/xxiii(b) |
| d | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | A | -4 -7 +1 +1 0 +5 +5 | 7:003/v |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E | -4 -7 +1 +3 +1 +0 | 1:073/iii |
| a | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | E | -4 -7 +1 +3 +1 +3 | 2:006/iii |
| a | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E | -4 -7 +5 +3 +1 0 | 1:110/iv |
| a | (∅) | E | -4 -5 -7 -12 0 -4 | 1:014/iv |
| g | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | D | -4 -5 -7 -8 -9 -12 | 1:084/iv |
| d | (C) | A | -4 -5 -7 -8 -7 -2 | 3:008/iv |
| b | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | F [#] | -4 -5 -7 -8 -7 0 | 1:049/iii |
| b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F [#] | -4 -5 -7 -7 -7 -5 -4 | 1:137/iii |
| e | (C) | B | -4 -5 -7 -5 -4 -5 -4 -7 | 3:017/ii |
| B ^b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | D | -4 -5 -7 -2 -4 -5 0 -2 -4 -5 0 | 10:007/iii(b) |

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|---|---|----------------|---------------------------------|---------------|
| e | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | B | -4 -5 -7 -2 -4 -5 0 -2 -4 -5 +1 | 7:001/iii(b) |
| d | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | -4 -5 -4 -2 -5 -5 -4 | 3:004/iii |
| g | (C) | D | -4 -5 -4 -2 -4 -5 -4 | 1:116/ii |
| G | (C) | B | -4 -5 -4 0 +3 +1 0 | 7:004/v(a) |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | -4 -2 -9 -9 -4 -4 -7 | 2:028/ii |
| C | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | E | -4 -2 0 -7 -4 -2 0 | 1:121/iii |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | -4 -2 0 -4 -2 0 0 | 2:036/iv |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E | -4 -2 0 -2 +3 -9 | 1:057/iv |
| A | (C) | C [#] | -4 -2 0 +1 +3 +1 | 5:002/vi |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | -4 -2 +3 +1 0 -2 -4 | 1:148/v |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E | -4 0 -7 -4 +1 -2 +1 | 1:073/iv |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E | -4 0 -7 -4 +1 0 -2 | 1:089/iv |
| a | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | E | -4 0 -5 -4 -2 -4 0 | 1:030/iv |
| f | (ℓ) | C | -4 0 -5 0 -7 -8 | 1:035/ii |
| g | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | D | -4 0 -4 -7 -5 0 | 1:036/ii |
| D | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | F [#] | -4 0 -4 -5 0 -5 -7 | 1:131/iv |
| D | $\begin{pmatrix} 6 \\ 4 \end{pmatrix}$ | F [#] | -4 0 -2 -5 -9 -4 | 2:044/xx |
| C | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | E | -4 0 -2 -5 -2 0 -2 | 2:034/iv |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E | -4 0 -2 -4 0 -2 -2 -2 | 10:016/vii(b) |
| D | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F [#] | -4 0 -2 +3 -5 +3 -2 +3 | 1:135/iv |
| F | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | A | -4 0 0 -4 0 -2 +3 | 1:108/iv |
| a | (C) | E | -4 0 +1 -4 +1 -2 -5 | 2:044/vi |
| C | (C) | E | -4 0 +1 -2 +1 +3 +1 0 | 4:005/iii |
| g | (ℓ) | D | -4 0 +5 +4 +5 0 | 1:126/ii |
| a | (ℓ) | E | -4 +1 -5 -5 0 -2 -4 -5 | 1:062/ii |
| d | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | A | -4 +1 +3 +1 0 +1 -2 | 2:007/iii |
| G | (C) | B | -4 +3 -9 +1 0 -2 -4 | 5:003/iv |
| G | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | B | -4 +3 +3 0 +5 +3 +3 | 9:007/i |

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|---|-------------------|----------------|---------------------|--------------|
| D | (C) | F [#] | -4 +3 +5 +3 +1 0 -2 | 5:004/vii(a) |
| C | ($\frac{3}{4}$) | E | -4 +3 +5 +3 +5 +1 | 9:006/iv |

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|----------------|--------------------|----------------|-------------------------------|-------------|
| D | (C) | A | -3 -7 -12 -10 -12 -14 -15 | 1:152/i |
| G | ($\frac{6}{8}$) | D | -3 -7 -12 +4 +5 +4 | 2:010/iv |
| D | ($\frac{3}{4}$) | A | -3 -7 -10 +2 -2 | 1:111/iii |
| A | ($\frac{2}{4}$) | E | -3 -7 -8 -7 -8 -7 -5 | 5:001/xiv |
| A | ($\frac{12}{8}$) | E | -3 -7 -5 -12 -7 -5 -3 | 1:021/iv |
| C | ($\frac{6}{8}$) | G | -3 -7 -3 -5 0 -5 -3 -7 -3 | 1:165/iv |
| G | ($\frac{3}{4}$) | D | -3 -7 -3 0 -3 -5 -7 | 1:133/iv |
| B ^b | (C) | F | -3 -7 -2 -3 -2 -5 -3 | 9:004/vii |
| F | ($\frac{3}{4}$) | C | -3 -7 0 0 +5 +4 +2 0 | 5:006/ii(a) |
| F | ($\frac{3}{2}$) | C | -3 -7 0 0 +5 +4 +2 +7 | 1:060/iii |
| F | ($\frac{3}{4}$) | C | -3 -7 0 +5 -2 0 | 1:092/iv |
| C | ($\frac{3}{2}$) | C | -3 -7 0 +5 +2 -1 | 5:001/xiii |
| G | (C) | D | -3 -7 0 +5 +4 +5 | 9:010/iv(b) |
| F | ($\frac{3}{4}$) | C | -3 -7 +2 -2 -5 -8 -2 | 2:012/i |
| G | ($\frac{3}{4}$) | D | -3 -7 +2 -2 -5 -8 0 | 1:043/iii |
| F | (C) | C | -3 -7 +2 0 -7 +2 -7 | 1:044/i |
| B ^b | ($\frac{3}{4}$) | F | -3 -7 +2 0 -2 -3 -5 -7 -8 | 1:150/iv |
| A ^b | ($\frac{3}{2}$) | E ^b | -3 -7 +2 0 -2 -3 -3 -5 -7 | 1:019/iii |
| G | (C) | D | -3 -7 +2 0 +5 -2 | 5:003/vii |
| F | ($\frac{12}{8}$) | C | -3 -5 -7 -2 -3 -5 -3 -5 -7 -2 | 1:028/iv |
| F | ($\frac{6}{8}$) | C | -3 -5 -7 -2 -3 -5 0 -2 | 8:009 |
| E | ($\frac{6}{8}$) | B | -3 -5 -7 0 +2 +4 +5 | 1:050/iv |

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|----------------|--------------------|----------------|--------------------------|--------------|
| A | (\emptyset) | E | -3 -5 -3 -5 -7 -5 | 1:053/ii |
| A | ($\frac{6}{8}$) | E | -3 -2 -5 -3 -2 -5 | 1:123/iv |
| G | (\emptyset) | D | -3 -2 -3 -2 0 +2 | 1:161/iv |
| G | (C) | D | -3 -2 0 -7 -3 -5 -12 | 6:018/ii |
| F | (\emptyset) | C | -3 -2 0 -7 -2 -3 -7 | 6:007/iii |
| G | (\emptyset) | D | -3 -2 0 -7 -2 0 +2 | 8:010 |
| D | (C) | A | -3 -2 0 -7 0 +5 +4 | 5:001/iii |
| F | ($\frac{3}{2}$) | C | -3 -2 0 -2 -2 -3 | 9:009/iii |
| G | ($\frac{3}{2}$) | D | -3 -2 0 -2 0 -3 | 9:008/iii |
| E | ($\frac{3}{8}$) | B | -3 -2 0 0 -3 -2 0 | 5:001/v |
| E | ($\frac{6}{8}$) | B | -3 -2 0 +2 -2 -3 -5 | 5:008 |
| A | ($\frac{3}{4}$) | E | -3 -2 0 +2 -2 0 -3 -2 | 7:002/i(a) |
| G | (\emptyset) | D | -3 -2 0 +2 0 -2 -3 -5 | 6:014/iv |
| C | (C) | G | -3 -2 0 +2 0 -2 -3 -2 -3 | 7:002/iii |
| G | (C) | D | -3 -2 0 +2 0 -2 -3 -2 0 | 2:026/ii |
| F | (C) | C | -3 -2 +2 0 -3 | 4:001/vi |
| F | ($\frac{3}{2}$) | C | -3 -2 +2 0 +3 +2 | 9:005/i |
| b | ($\frac{3}{4}$) | D | -3 -1 -8 +4 +2 0 | 1:156/iii |
| D | ($\frac{12}{8}$) | A | -3 0 -7 -3 0 +5 +4 | 5:003/i(c) |
| G | (C) | D | -3 0 -5 -8 -7 0 | 2:002/i |
| F | (C) | C | -3 0 -5 0 -3 0 -5 -8 | 1:028/i |
| C | ($\frac{12}{8}$) | G | -3 0 -5 0 -2 -3 | 2:034/iv |
| A | (\emptyset) | E | -3 0 -3 -7 -3 -7 -3 0 | 1:069/ii |
| F | (\emptyset) | C | -3 0 -3 0 -7 -2 0 | 5:001/xxv(a) |
| G | (\emptyset) | D | -3 0 -2 0 +5 -3 0 | 2:026/v |
| g | (\emptyset) | B ^b | -3 0 -1 -8 +9 +10 +9 | 2:025/iii |
| e ^b | ($\frac{3}{4}$) | G ^b | -3 0 -1 0 +2 -4 -3 | 1:040/iii |
| a | ($\frac{3}{4}$) | C | -3 0 -1 +4 -3 -1 | 2:015/iii |

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|----------------|-------------------|----------------|----|----|----|----|----|----|----|---|-------------------------|
| G | (ℓ) | D | -3 | 0 | +2 | -2 | -5 | -3 | -2 | 0 | 9:002/viii(b) |
| a | ($\frac{3}{4}$) | C | -3 | 0 | +4 | 0 | -3 | +2 | | | 1:134/iv |
| E ^b | ($\frac{3}{4}$) | B ^b | -3 | 0 | +5 | -7 | -5 | +4 | | | 1:120/iv |
| F | ($\frac{3}{8}$) | C | -3 | 0 | +5 | +4 | +5 | +7 | | | 6:008/iv |
| F | (ℓ) | C | -3 | +2 | -5 | 0 | -7 | -2 | | | 9:006/ix |
| G | ($\frac{6}{8}$) | D | -3 | +2 | -5 | 0 | -3 | +2 | | | 1:146/iv |
| F | ($\frac{3}{4}$) | G | -3 | +2 | -2 | -5 | 0 | -3 | | | 7:006/i(b) |
| F | (C) | C | -3 | +2 | -2 | 0 | -7 | -2 | 0 | | 2:028/i |
| C | ($\frac{3}{4}$) | G | -3 | +2 | 0 | -2 | -3 | -5 | -7 | | 1:157/iv |
| F | (ℓ) | C | -3 | +2 | 0 | +4 | +5 | +7 | | | 2:028/iv |
| G | ($\frac{3}{4}$) | D | -3 | +2 | 0 | +5 | -7 | 0 | | | 6:010/iv |
| F | ($\frac{3}{4}$) | C | -3 | +2 | 0 | +5 | +4 | +2 | | | 5:001/xxiv |
| F | ($\frac{3}{4}$) | F | -3 | +2 | +5 | +4 | +2 | 0 | | | 5:001/viii(b) |
| a | ($\frac{3}{4}$) | G | -3 | +2 | +7 | +5 | +4 | +2 | | | 9:012/ii |
| e | ($\frac{3}{4}$) | G | -3 | +4 | -8 | -3 | -1 | -3 | -4 | | 7:004/v(b) |
| a | ($\frac{3}{4}$) | C | -3 | +4 | 0 | 0 | -3 | -4 | -8 | | 4:001/iv |
| g | (C) | B ^b | -3 | +4 | +2 | 0 | -1 | -3 | -8 | | 5:004/xiii |
| e | (C) | G | -3 | +4 | +2 | 0 | -1 | -3 | +2 | | 9:007/iii(a) |
| b | ($\frac{3}{2}$) | D | -3 | +4 | +2 | 0 | -1 | 0 | -3 | | 1:113/iii |
| e | ($\frac{3}{4}$) | G | -3 | +4 | +4 | +4 | +5 | +4 | +4 | | 9:003/v |
| g | ($\frac{3}{4}$) | B ^b | -3 | +5 | -1 | +2 | +4 | +2 | 0 | | 1:132/iii & 3:016/iv |
| c | ($\frac{3}{2}$) | E ^b | -3 | +5 | +4 | +4 | +2 | 0 | -1 | | 1:032/i |

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| | | | | | | | | | | | | | | | |
|----------------|-------------------|---|----|----|----|----|----|----|----|---|----|---|----|--|-------------|
| d | ($\frac{3}{4}$) | D | -2 | -5 | -4 | -5 | -7 | -7 | -9 | | | | | | 9:004/ii(b) |
| E ^b | (ℓ) | G | -2 | -4 | -9 | -4 | -2 | 0 | -2 | 0 | +1 | 0 | +1 | | 1:147/ii |

| | | | | |
|---|-------------------|----------------|--|--------------|
| F | (\emptyset) | A | -2 -4 -9 -4 -2 0 -2 0 +1 +3 | 1:012/iv |
| a | (\emptyset) | A | -2 -4 -5 -7 -9 -10 -12 (end) | 2:030/iii |
| d | (C) | D | -2 -4 -5 -7 -9 -10 -12 -10 -9 -7 -5 -5 -5 | 9:001/iv |
| c | (\emptyset) | C | -2 -4 -5 -7 -9 -10 -12 -10 -9 -7 -5 -4 0 | 7:005/i(d) |
| D | (C) | F [#] | -2 -4 -5 -7 -9 -11 -12 | 3:010/i |
| a | ($\frac{3}{4}$) | E | -2 -4 -5 -7 -9 -11 -11 | 5:010/iii |
| g | (\emptyset) | G | -2 -4 -5 -7 -9 -10 -9 | 1:100/ii |
| c | ($\frac{3}{2}$) | G | -2 -4 -5 -7 -8 -7 -5 -12 | 1:145/i |
| a | (\emptyset) | E | -2 -4 -5 -7 -8 -7 -5 -3 | 5:002/x |
| a | (C) | E | -2 -4 -5 -7 -5 -12 -12 0 | 10:006/iv(b) |
| d | (C) | A | -2 -4 -5 -7 -5 -4 -2 | 2:012/iii |
| d | ($\frac{3}{4}$) | D | -2 -4 -5 -7 -5 -3 -5 | 1:058/iv |
| e | ($\frac{3}{4}$) | B | -2 -4 -5 -7 0 -2 -4 | 1:091/iv |
| g | ($\frac{2}{4}$) | D | -2 -4 -5 -7 +1 0 -2 | 6:009/iv |
| a | ($\frac{3}{4}$) | E | -2 -4 -5 -7 +1 0 +1 | 1:041/iii |
| g | (C) | D | -2 -4 -5 -7 +5 +5 +3 | 1:020/i |
| G | ($\frac{6}{4}$) | B | -2 -4 -5 -4 -7 -4 | 5:005/i(c) |
| b | ($\frac{3}{4}$) | F [#] | -2 -4 -5 -4 -7 0 | 1:163/iii |
| C | (C) | C | -2 -4 -5 -4 -5 -7 -9 | 4:001/x |
| d | ($\frac{3}{4}$) | A | -2 -4 -5 -4 -2 -5 -4 | 1:092/iii |
| a | ($\frac{3}{2}$) | A | -2 -4 -5 -4 -2 -4 | 4:001/iii |
| d | ($\frac{3}{4}$) | A | -2 -4 -5 -4 -2 -2 | 3:006/iii |
| a | (C) | A | -2 -4 -5 +3 +7 +2 | 2:044/i |
| B | (\emptyset) | D [#] | -2 -4 -4 -4 -9 -4 | 1:055/ii |
| F | (C) | A | -2 -4 -2 -9 -5 -9 | 5:001/xx(b) |
| d | ($\frac{3}{4}$) | A | -2 -4 -2 -5 -4 -5 -7 | 1:108/iii |
| A | ($\frac{3}{4}$) | C [#] | -2 -4 -2 0 -11 +5 | 1:069/iv |

| | | | | | | | | | | |
|----------------|-------------------|----------------|----|----|----|----|----|-----|--------------|-------------|
| B ^b | ($\frac{3}{4}$) | D | -2 | -4 | -2 | 0 | -2 | -4 | 1:054/iv | |
| e | ($\frac{3}{2}$) | B | -2 | -4 | -2 | 0 | 0 | -2 | 3:013/i | |
| A | ($\frac{3}{4}$) | C [#] | -2 | -4 | -2 | 0 | +1 | +3 | 1:053/iv | |
| c | (C) | G | -2 | -4 | 0 | -5 | 0 | -4 | 10:006/ii(a) | |
| C | ($\frac{3}{4}$) | E | -2 | -4 | 0 | -2 | -4 | -5 | 1:046/iii | |
| C | ($\frac{6}{8}$) | E | -2 | -4 | 0 | -2 | -4 | -2 | 1:153/iv | |
| E ^b | ($\frac{3}{4}$) | G | -2 | -4 | 0 | -2 | -4 | 0 | 1:088/iv | |
| D | (\emptyset) | F [#] | -2 | -4 | +3 | -9 | -4 | -2 | 1:135/ii | |
| A | (C) | C [#] | -2 | -4 | +3 | -4 | -5 | -9 | 5:003/xii | |
| a | ($\frac{3}{4}$) | A | -2 | -4 | +3 | -2 | -4 | -5 | 4:001/vii | |
| A ^b | ($\frac{3}{2}$) | C | -2 | -4 | +3 | -2 | +1 | +3 | 1:158/iii | |
| G | ($\frac{3}{4}$) | B | -2 | -4 | +3 | +3 | +8 | +10 | 2:024/ii | |
| A | ($\frac{3}{4}$) | E | -2 | -3 | -7 | -9 | -7 | -5 | 5:003/xii | |
| A | ($\frac{3}{4}$) | E | -2 | -3 | -7 | -5 | -8 | -12 | 5:002/xiii | |
| b | (C) | F [#] | -2 | -3 | -7 | -5 | -2 | -4 | 1:154/iii | |
| D | (\emptyset) | A | -2 | -3 | -7 | -3 | 0 | +5 | 5:005/iv | |
| d | (\emptyset) | D | -2 | -3 | -5 | -7 | -9 | -10 | 4:020/i | |
| F | (C) | C | -2 | -3 | -5 | -7 | -9 | -7 | 1:076/i | |
| F | ($\frac{3}{8}$) | C | -2 | -3 | -5 | -7 | -8 | -7 | 2:033/iv | |
| B | (C) | F [#] | -2 | -3 | -5 | -7 | -5 | -4 | 1:039/i | |
| A | (C) | E | -2 | -3 | -5 | -7 | -5 | -3 | 6:003/i | |
| C | (C) | G | -2 | -3 | -5 | -7 | -3 | +2 | 1:057/i | |
| B ^b | (\emptyset) | C | -2 | -3 | -5 | -7 | -2 | -3 | 9:011/v(b) | |
| E ^b | ($\frac{3}{4}$) | B ^b | -2 | -3 | -5 | -7 | 0 | -2 | 5:004/xiv | |
| B ^b | (C) | F | -2 | -3 | -5 | -7 | +2 | -8 | 0 | 10:016/v(a) |
| F | (\emptyset) | C | -2 | -3 | -5 | -7 | +2 | 0 | -2 | 1:044/ii |
| E ^b | ($\frac{3}{8}$) | B ^b | -2 | -3 | -5 | -7 | +2 | 0 | +5 | 7:006/x |
| D | ($\frac{3}{4}$) | A | -2 | -3 | -5 | -7 | +5 | 0 | +2 | 8:014 |

| | | | | |
|----------------|--------------------|----------------|------------------------------|---------------|
| D | (C) | A | -2 -3 -5 -3 -1 -3 | 2:037/i |
| C | (C) | D | -2 -3 -2 -7 +2 -2 | 10:005/i |
| F | (C) | C | -2 -3 -2 -5 -3 -5 | 3:006/i |
| B ^b | ($\frac{3}{8}$) | F | -2 -3 -2 -5 0 -7 | 2:011/iv |
| B ^b | (C) | F | -2 -3 -2 -3 -5 -3 -2 | 1:087/i |
| B ^b | (C) | F | -2 -3 -2 -3 -5 -3 +2 | 2:011/i |
| F | ($\frac{3}{2}$) | C | -2 -3 -2 -3 +3 +2 0 | 7:006/ i(c) |
| G | (C) | D | -2 -3 -2 0 -2 -3 -5 | 9:009/i |
| D | (\emptyset) | A | -2 -3 -2 0 -2 -3 -2 | 3:014/ii |
| B ^b | (C) | D | -2 -3 -2 0 -2 0 +1 | 3:001/ii |
| D | (\emptyset) | A | -2 -3 -2 0 +2 -8 -12 | 1:097/ii |
| D | (\emptyset) | A | -2 -3 -2 0 +2 0 +2 | 2:014/ii |
| D | ($\frac{12}{8}$) | A | -2 -3 0 -2 -3 -5 -7 | 2:035/v |
| D | ($\frac{3}{2}$) | A | -2 -3 0 +2 -2 0 | 2:029/iii |
| G | (C) | D | -2 -3 +2 -5 0 -2 -3 | 5:004/xvii |
| G | (\emptyset) | D | -2 -3 +2 0 -2 -3 -5 -7 -5 0 | 1:128/ii |
| F | ($\frac{3}{4}$) | C | -2 -3 +2 0 -2 -3 -5 -5 -7 -5 | 1:058/iii |
| F | ($\frac{3}{4}$) | C | -2 -3 +2 0 -2 -3 -5 -2 | 4:001/v |
| B ^b | (C) | F | -2 -3 +2 0 -2 0 +2 | 7:007/v(b) |
| g [#] | ($\frac{3}{2}$) | D [#] | -2 -2 -4 -7 -10 -7 -4 | 1:023/iii |
| B ^b | (C) | F | -2 -2 -3 -5 -2 -2 -2 | 1:103/i |
| E ^b | ($\frac{3}{2}$) | B ^b | -2 -2 -3 -3 -7 -5 -3 | 1:088/i |
| E ^b | (C) | B ^b | -2 -2 -3 -2 -3 -7 0 | 1:104/i |
| G | ($\frac{3}{2}$) | E | -2 -2 -2 -2 -2 0 -2 -4 | 9:002/viii(a) |
| C | (C) | G | -2 -2 0 +2 +4 +5 | 4:008/i(a) |
| c [#] | ($\frac{3}{2}$) | G [#] | -2 0 -11 -2 -4 -2 | 1:066/iii |
| e ^b | ($\frac{3}{2}$) | B ^b | -2 0 -7 +1 0 0 -5 | 1:120/iii |
| D | (C) | F [#] | -2 0 -4 -2 +3 +2 | 1:163/ii |

| | | | | | | | | | | |
|----------------|-------------------|----------------|----|----|----|----|----|----|-------------|--------------|
| G | (\emptyset) | D | -2 | 0 | -3 | +5 | +7 | +5 | 1:130/ii(a) | |
| f | ($\frac{3}{4}$) | C | -2 | 0 | -2 | -4 | -5 | -7 | -5 | 1:099/iv |
| F | ($\frac{3}{4}$) | A | -2 | 0 | -2 | -4 | +1 | +1 | 0 | 2:018/iv |
| C | (C) | G | -2 | 0 | -2 | -3 | -5 | -3 | -5 | 1:041/i |
| e | ($\frac{3}{4}$) | B | -2 | 0 | -2 | 0 | -7 | 0 | +1 | 1:045/iii |
| B ^b | ($\frac{6}{4}$) | D | -2 | 0 | -2 | +3 | +3 | +3 | +1 | 1:118/iv |
| C | (C) | E | -2 | 0 | 0 | -4 | -4 | -4 | -7 | 2:034/i |
| f | (\emptyset) | C | -2 | 0 | +1 | 0 | -2 | 0 | -2 | 1:083/ii |
| e | (C) | B | -2 | 0 | +1 | 0 | +1 | 0 | -2 | 1:141/i |
| G | ($\frac{3}{2}$) | B | -2 | 0 | +1 | 0 | +1 | +3 | -2 | 2:044/xviii |
| C | ($\frac{4}{4}$) | E | -2 | 0 | +1 | +3 | -2 | -5 | -8 | 4:013 |
| C | ($\frac{3}{4}$) | E | -2 | 0 | +1 | +3 | +1 | 0 | -2 | 4:001/viii |
| E ^b | ($\frac{3}{4}$) | G | -2 | 0 | +1 | +3 | +1 | 0 | +1 | 1:096/iii |
| B ^b | (C) | D | -2 | 0 | +1 | +3 | +1 | +3 | +5 | 7:007/v(b) |
| F | ($\frac{3}{4}$) | A | -2 | 0 | +1 | +3 | +3 | +1 | 0 | 7:007/vii(b) |
| F | ($\frac{2}{4}$) | A | -2 | 0 | +1 | +3 | +3 | +3 | -1 | 9:004/ix |
| F | ($\frac{3}{4}$) | A | -2 | 0 | +1 | +3 | +5 | +3 | +1 | 7:006/ii(b) |
| C | (C) | E | -2 | 0 | +3 | -5 | -4 | -5 | -4 | 1:089/i |
| f [#] | (C) | C [#] | -2 | 0 | +5 | +2 | -2 | 0 | | 1:053/iii |
| B ^b | ($\frac{3}{4}$) | D | -2 | +3 | -2 | +3 | 0 | -2 | | 1:036/iii |
| B ^b | ($\frac{3}{2}$) | D | -2 | +3 | 0 | -4 | +3 | +5 | | 1:116/iii |
| e | (C) | F [#] | -2 | +3 | +1 | -6 | 0 | -3 | | 10:001/iii |

| | | | | | | | | | |
|---|-----------------|---|----|----|----|----|----|----|-----------------|
| C | (\emptyset) | C | -1 | -5 | -3 | -1 | 0 | +5 | 9:014/i (a & g) |
| g | (\emptyset) | G | -1 | -5 | -1 | +2 | -5 | | 2:025/ii |

| | | | |
|----------------|--|--|-------------|
| D | (C) | D -1 -5 0 -1 0 +2 | 9:004/x(b) |
| g | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B ^b -1 -3 -8 -10 -8 -7 | 10:009 |
| F | (C) | F -1 -3 -5 -7 -8 -12 -8 | 5:001/i(a) |
| e | (ℓ) | E -1 -3 -5 -12 0 -1 | 1:043/iv |
| F | (C) | F -1 -3 -5 -7 -8 -10 -12 -8 | 3:011/i |
| E | (C) | E -1 -3 -5 -7 -8 -10 -12 0 | 1:162/i |
| C | (ℓ) | C -1 -3 -5 -7 -8 -10 -8 -5 | 1:004/ii |
| B ^b | (C) | B ^b -1 -3 -5 -7 -8 -7 | 5:003/vi |
| E | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E -1 -3 -5 -7 -8 0 | 1:050/i |
| a | (C) | F -1 -3 -5 -6 -8 | 2:044/iv |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C -1 -3 -5 -3 -7 -8 | 5:007/i |
| E ^b | (C) | E ^b -1 -3 -5 -3 -1 0 | 1:072/i |
| D | (ℓ) | D -1 -3 -5 +4 +2 0 | 1:065/ii |
| a | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C -1 -3 -4 -8 +2 0 | 5:003/xv(b) |
| c | (ℓ) | E ^b -1 -3 -4 -3 -1 0 -1 -3 -4 | 1:048/ii |
| c | (C) | E ^b -1 -3 -4 -3 -1 0 -1 +4 +2 | 5:002/iii |
| g | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B ^b -1 -3 -3 +5 +5 +4 -3 | 1:052/i |
| E ^b | (ℓ) | E ^b -1 -3 -1 -5 -3 -1 0 | 1:104/ii |
| b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | D -1 -3 0 +5 +4 +2 | 1:081/iii |
| d | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | F -1 -3 +4 -1 0 -1 | 2:004/iii |
| a | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | C -1 -3 +4 -1 +4 +5 | 1:123/iii |
| e | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | G -1 -3 +4 +5 -1 -3 | 1:013/iii |
| a | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C -1 -3 +4 +9 -1 -1 | 1:089/iii |
| F | (ℓ) | F -1 0 -8 -10 -8 -5 | 1:148/ii |
| b | (ℓ) | B -1 0 -5 -9 +2 0 | 1:047/iv |
| G | (ℓ) | G -1 0 -5 -8 -12 -10 | 2:020/iv |
| B ^b | (C) | B ^b -1 0 -5 -7 -8 -10 -8 | 1:118/ii |
| c | (C) | C -1 0 -5 -7 -5 -4 | 9:006/v |

| | | | | | | | | | | |
|----------------|-------------------|----------------|----|---|----|----|----|-----|-----|---------------|
| G | (C) | G | -1 | 0 | -5 | -5 | 0 | -1 | 0 | 1:125/ii |
| D | (\emptyset) | D | -1 | 0 | -5 | -5 | 0 | 0 | +2 | 8:006 |
| G | (C) | G | -1 | 0 | -5 | -3 | -5 | -7 | -5 | 5:005/v(b) |
| B ^b | ($\frac{3}{4}$) | B ^b | -1 | 0 | -5 | -3 | -4 | -3 | | 4:018 |
| c | ($\frac{3}{2}$) | C | -1 | 0 | -5 | -1 | 0 | +2 | | 1:147/iii |
| B ^b | ($\frac{3}{8}$) | B ^b | -1 | 0 | -5 | 0 | -5 | +2 | | 10:007/i |
| E ^b | ($\frac{3}{4}$) | E ^b | -1 | 0 | -5 | +2 | +5 | +4 | +2 | 1:104/iv |
| d | (\emptyset) | D | -1 | 0 | -5 | +3 | +2 | +3 | | 1:042/iv |
| D | ($\frac{3}{4}$) | D | -1 | 0 | -5 | +4 | +2 | 0 | | 1:049/i |
| c [#] | ($\frac{3}{2}$) | C [#] | -1 | 0 | -5 | +7 | +2 | +3 | | 1:114/iii |
| e | ($\frac{3}{2}$) | E | -1 | 0 | -3 | -1 | 0 | -12 | | 5:001/xxi |
| C | (\emptyset) | G | -1 | 0 | -2 | -3 | -5 | -3 | -5 | 9:014/i(c) |
| e | (C) | G | -1 | 0 | -1 | -3 | -8 | 0 | -1 | 2:027/ii |
| d | ($\frac{3}{2}$) | F | -1 | 0 | -1 | -3 | -4 | -3 | 0 | 2:007/iii |
| d | ($\frac{3}{2}$) | F | -1 | 0 | -1 | -3 | -1 | -6 | +5 | 2:036/iii |
| d | ($\frac{3}{8}$) | D | -1 | 0 | -1 | 0 | -9 | -5 | | 1:142/iv |
| c | (\emptyset) | C | -1 | 0 | -1 | 0 | -5 | -9 | -12 | 1:032/ii |
| G | (\emptyset) | G | -1 | 0 | -1 | 0 | -5 | 0 | +2 | 1:093/ii |
| d | (C) | F | -1 | 0 | -1 | 0 | -3 | -1 | 0 | 1:106/ii |
| E ^b | ($\frac{3}{2}$) | E ^b | -1 | 0 | -1 | 0 | -1 | 0 | -5 | 1:056/i |
| c [#] | ($\frac{3}{4}$) | C [#] | -1 | 0 | -1 | 0 | +2 | +3 | +4 | 1:162/iii |
| C | ($\frac{3}{8}$) | C | -1 | 0 | -1 | 0 | +4 | 0 | +2 | 1:002/ii |
| G | (C) | A | -1 | 0 | 0 | 0 | +2 | +3 | +7 | 9:007/iii(c) |
| C | ($\frac{3}{4}$) | C | -1 | 0 | 0 | +2 | +4 | +2 | -5 | 5:005/viii(b) |
| D | (\emptyset) | D | -1 | 0 | 0 | +4 | +2 | +4 | 0 | 1:176 |
| a | ($\frac{3}{4}$) | C | -1 | 0 | +2 | 0 | -1 | 0 | +2 | 2:030/iv |
| d | ($\frac{3}{2}$) | D | -1 | 0 | +2 | 0 | +2 | +3 | +2 | 1:010/i |
| C | (\emptyset) | C | -1 | 0 | +2 | 0 | +2 | +4 | 0 | 1:006/i |

| | | | | | | | | | | | | |
|----------------|--|----------------|----|----|----|----|----|----|----|----|----|---------------|
| D | (C) | D | -1 | 0 | +2 | 0 | +2 | +4 | +2 | | | 9:010/v(a) |
| a | (\emptyset) | A | -1 | 0 | +2 | 0 | +3 | +2 | 0 | +2 | -5 | 1:030/ii |
| d | ($\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$) | D | -1 | 0 | +2 | 0 | +3 | +2 | 0 | +2 | 0 | 1:044/iii |
| a | (\emptyset) | C | -1 | 0 | +2 | 0 | +5 | -1 | -3 | -1 | | 1:046/ii |
| d | (C) | D | -1 | 0 | +2 | +3 | -1 | 0 | | | | 1:142/i |
| f | ($\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$) | F | -1 | 0 | +2 | +3 | 0 | +2 | -5 | | | 1:083/iv |
| d | (C) | D | -1 | 0 | +2 | +3 | 0 | +2 | +3 | | | 3:008/i |
| b | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | B | -1 | 0 | +2 | +3 | +2 | 0 | -1 | | | 1:135/iii |
| d | (\emptyset) | D | -1 | 0 | +2 | +3 | +2 | +3 | +2 | 0 | | 1:142/ii |
| B ^b | (\emptyset) | B ^b | -1 | 0 | +2 | +4 | +2 | 0 | -1 | | | 1:150/ii(a) |
| B ^b | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | B ^b | -1 | 0 | +2 | +4 | +2 | 0 | +2 | | | 1:084/iii |
| G | (C) | G | -1 | 0 | +2 | +4 | +2 | 0 | +7 | | | 7:004/v(a) |
| C | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | C | -1 |) | +2 | +4 | +2 | +4 | +2 | | | 9:005/x(a) |
| G | (\emptyset) | G | -1 | 0 | +2 | +4 | +2 | +4 | +5 | | | 1:045/ii |
| B ^b | ($\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$) | B ^b | -1 | 0 | +2 | +4 | +5 | +4 | +2 | +4 | | 10:016/iii(b) |
| a | ($\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$) | C | -1 | 0 | +2 | +4 | +5 | +4 | +5 | | | 2:004/xii |
| G | (C) | G | -1 | 0 | +2 | +4 | +5 | +7 | +5 | | | 1:093/i |
| C | (C) | C | -1 | 0 | +4 | +2 | +4 | +5 | +7 | | | 1:002/i |
| C | ($\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$) | C | -1 | 0 | +5 | +4 | +2 | | | | | 1:003/ii |
| C | ($\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$) | C | -1 | 0 | +7 | +4 | 0 | -1 | | | | 3:019/iv |
| B ^b | (\emptyset) | B ^b | -1 | 0 | +7 | +5 | +4 | +2 | | | | 1:038/ii |
| d | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | D | -1 | +3 | +2 | 0 | -2 | 0 | | | | 5:004/xix |
| d | (C) | D | -1 | +3 | +2 | +7 | +8 | +7 | | | | 2:028/iii |
| B ^b | (C) | B ^b | -1 | +4 | +2 | +5 | +4 | +9 | | | | 1:118/i |

0

| | | | | | | | | | |
|---|-------------------|----------------|---|-----|-----|-----|----|-----|-----------|
| e | (ℓ) | B | 0 | -12 | -12 | 0 | -1 | -4 | 3:013/ii |
| A | (ℓ) | A | 0 | -12 | 0 | +4 | +2 | 0 | 1:101/ii |
| g | ($\frac{4}{8}$) | D | 0 | -7 | -7 | -5 | -4 | -5 | 8:005 |
| b | ($\frac{3}{4}$) | F [#] | 0 | -7 | -5 | -7 | -5 | -4 | 2:029/ii |
| b | (ℓ) | F [#] | 0 | -7 | +1 | +1 | +1 | 0 | 1:015/ii |
| e | (ℓ) | E | 0 | -5 | -9 | -12 | -5 | -17 | 1:141/ii |
| d | (C) | D | 0 | -5 | -9 | -12 | -4 | -7 | 5:006/iii |
| F | (C) | F | 0 | -5 | -7 | -5 | -3 | -5 | 1:028/ii |
| F | (ℓ) | F | 0 | -5 | -5 | -7 | -8 | -8 | 8:012 |
| d | (ℓ) | D | 0 | -5 | -5 | 0 | 0 | +3 | 1:010/ii |
| B | (ℓ) | B | 0 | -5 | -5 | +4 | +4 | +2 | 1:039/iv |
| C | ($\frac{6}{4}$) | C | 0 | -5 | -3 | -5 | -7 | -5 | 4:003/iii |
| F | (C) | C | 0 | -5 | -3 | 0 | +5 | +7 | 1:148/i |
| E | (ℓ) | E | 0 | -5 | 0 | -5 | -8 | -5 | 1:082/ii |
| E | (ℓ) | E | 0 | -5 | 0 | +2 | -5 | +2 | 1:162/ii |
| C | (ℓ) | C | 0 | -5 | 0 | +2 | +4 | +2 | 1:025/ii |
| D | ($\frac{3}{4}$) | D | 0 | -5 | 0 | +7 | +4 | +5 | 3:015/v |
| F | (C) | F | 0 | -5 | +2 | 0 | -1 | +4 | 2:007/ii |
| e | (ℓ) | E | 0 | -5 | +3 | 0 | +7 | +2 | 1:075/ii |
| b | (ℓ) | D | 0 | -5 | +3 | +2 | 0 | +2 | 1:031/ii |
| d | ($\frac{6}{8}$) | B | 0 | -5 | +3 | +3 | +2 | 0 | 10:011/i |
| e | ($\frac{3}{4}$) | B | 0 | -4 | -7 | -4 | 0 | 0 | 1:110/iii |
| a | ($\frac{3}{4}$) | E | 0 | -4 | -7 | +1 | -2 | -5 | 3:007/ii |
| f | ($\frac{3}{4}$) | C | 0 | -4 | -7 | +8 | +7 | +5 | 1:158/ii |
| g | ($\frac{3}{4}$) | D | 0 | -4 | -5 | -7 | -8 | +4 | 2:039/iii |
| c | ($\frac{3}{4}$) | E | 0 | -4 | -4 | -2 | +3 | -9 | 1:007/ii |

| | | | | | | | | | | | |
|---|--|---|---|----|----|----|----|----|-----|-----------|------------|
| g | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | D | 0 | -4 | -2 | 0 | -2 | 0 | +1 | 1:103/iii | |
| C | $\begin{pmatrix} \ell \end{pmatrix}$ | E | 0 | -4 | -2 | +3 | +3 | +1 | 0 | 1:138/ii | |
| e | $\begin{pmatrix} C \end{pmatrix}$ | B | 0 | -4 | +1 | +1 | +1 | -5 | 0 | 2:009/ii | |
| D | $\begin{pmatrix} \ell \end{pmatrix}$ | A | 0 | -3 | -7 | -5 | -5 | 0 | -2 | 9:008/vii | |
| D | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | 0 | -3 | -7 | -3 | -5 | 0 | 0 | 2:019/ii | |
| G | $\begin{pmatrix} C \end{pmatrix}$ | D | 0 | -3 | -2 | 0 | -3 | -2 | 0 | 5:001/ix | |
| F | $\begin{pmatrix} 2 \\ 4 \end{pmatrix}$ | C | 0 | -3 | -2 | 0 | +2 | 0 | -7 | 5:002/vii | |
| F | $\begin{pmatrix} \ell \end{pmatrix}$ | C | 0 | -3 | 0 | -7 | -3 | 0 | +5 | 1:076/ii | |
| F | $\begin{pmatrix} C \end{pmatrix}$ | C | 0 | -3 | 0 | +5 | +7 | | | 1:106/iii | |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | 0 | -3 | +2 | -2 | | | | 2:012/ii | |
| d | $\begin{pmatrix} C \end{pmatrix}$ | D | 0 | -2 | -4 | -5 | -7 | -9 | -10 | 4:007/i | |
| d | $\begin{pmatrix} \ell \end{pmatrix}$ | A | 0 | -2 | -4 | -5 | -7 | -8 | -10 | 4:007/ii | |
| e | $\begin{pmatrix} \ell \end{pmatrix}$ | B | 0 | -2 | -4 | -5 | -4 | -7 | 0 | 1:091/ii | |
| g | $\begin{pmatrix} \ell \end{pmatrix}$ | G | 0 | -2 | -4 | -5 | -4 | -5 | -7 | -9 | 1:052/ii |
| g | $\begin{pmatrix} C \end{pmatrix}$ | D | 0 | -2 | -4 | -5 | -4 | -5 | -7 | -5 | 2:001/ii |
| C | $\begin{pmatrix} \ell \end{pmatrix}$ | D | 0 | -2 | -4 | -2 | -5 | -4 | -5 | | 9:014/i(e) |
| g | $\begin{pmatrix} C \end{pmatrix}$ | D | 0 | -2 | -4 | -2 | -4 | -5 | -7 | | 1:150/iii |
| D | $\begin{pmatrix} C \end{pmatrix}$ | A | 0 | -2 | -3 | -5 | -7 | -8 | | | 2:035/iii |
| A | $\begin{pmatrix} C \end{pmatrix}$ | E | 0 | -2 | -3 | -5 | 0 | -2 | | | 4:004/i |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | 0 | -2 | -3 | -2 | -3 | -5 | -3 | | 8:003 |
| G | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | D | 0 | -2 | -3 | -2 | 0 | +2 | | | 1:109/iii |
| E | $\begin{pmatrix} C \end{pmatrix}$ | B | 0 | -2 | -3 | 0 | -2 | -3 | -5 | | 1:098/i |
| g | $\begin{pmatrix} C \end{pmatrix}$ | D | 0 | -2 | -2 | -4 | -4 | -5 | -5 | | 5:004/xx |
| e | $\begin{pmatrix} \ell \end{pmatrix}$ | B | 0 | -2 | 0 | -4 | -7 | -4 | 0 | | 2:013/ii |
| D | $\begin{pmatrix} C \end{pmatrix}$ | D | 0 | -2 | 0 | 0 | 0 | 0 | -2 | 0 | 9:012/ix |
| A | $\begin{pmatrix} \ell \end{pmatrix}$ | E | 0 | -2 | 0 | +2 | 0 | -5 | -3 | | 1:037/ii |
| F | $\begin{pmatrix} C \end{pmatrix}$ | C | 0 | -2 | 0 | +2 | 0 | 0 | -1 | | 9:001/ii |
| e | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | E | 0 | -1 | -5 | 0 | 0 | -1 | -5 | | 2:013/iv |

| | | | | | | | | | | |
|----------------|--|----------------|---|----|-----|----|-----|----|------|------------|
| b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | D | 0 | -1 | -3 | -4 | -1 | +2 | +5 | 5:003/i(b) |
| D | (C) | D | 0 | -1 | -1 | 0 | -1 | 0 | -1 | 7:007/i(b) |
| b | (C) | D | 0 | -1 | -1 | 0 | 0 | -1 | -1 | 2:016/iii |
| G | (\emptyset) | G | 0 | -1 | 0 | -5 | -8 | -5 | | 1:013/ii |
| D | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | D | 0 | -1 | 0 | -5 | -3 | -1 | | 9:010/v(b) |
| b ^b | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | D ^b | 0 | -1 | 0 | -3 | 0 | +5 | | 1:118/iii |
| a | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | C | 0 | -1 | 0 | -3 | +4 | -1 | | 1:105/iii |
| e | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | 0 | -1 | 0 | -1 | 0 | +2 | 0 | 2:027/iv |
| C | (C) | C | 0 | -1 | 0 | +2 | +4 | +4 | | 4:014 |
| c | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E ^b | 0 | -1 | 0 | +4 | +2 | 0 | | 2:034/iii |
| D | (\emptyset) | D | 0 | -1 | +2 | -1 | -5 | 0 | -1 | 1:033/ii |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | 0 | -1 | +2 | +2 | -5 | +4 | +4 | 10:008 |
| e | (C) | E | 0 | -1 | +3 | +3 | +3 | -3 | +2 | 2:009/ii |
| B ^b | (C) | B ^b | 0 | -1 | +5 | +4 | +5 | +4 | 0 | 6:017/i |
| C | (\emptyset) | C | 0 | 0 | -11 | 0 | 0 | 0 | -11 | 1:001/ii |
| A | (C) | E | 0 | 0 | -7 | -7 | +2 | +2 | +2 | 6:020 |
| B ^b | (\emptyset) | F | 0 | 0 | -7 | -5 | -3 | +2 | -2 | 1:132/ii |
| b | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | F [#] | 0 | 0 | -7 | -4 | -5 | -5 | -4 | 2:035/ii |
| B | (C) | F [#] | 0 | 0 | -7 | -3 | -10 | +5 | +5 | 1:071/i |
| D | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | 0 | 0 | -5 | 0 | -3 | 0 | -3 | 2:016/ii |
| a | (\emptyset) | A | 0 | 0 | -4 | +3 | +2 | 0 | +2 | 9:013/i(b) |
| C | (\emptyset) | G | 0 | 0 | -3 | -7 | +2 | +2 | +2 | 2:015/ii |
| C | (C) | C | 0 | 0 | -3 | -5 | -7 | -8 | -10 | 4:003/ii |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | 0 | 0 | -3 | 0 | -7 | -5 | -3 | 10:015/ii |
| C | (\emptyset) | E | 0 | 0 | -2 | -5 | -4 | -5 | -4 | 9:014/i(d) |
| F | (C) | C | 0 | 0 | -2 | -3 | 0 | -2 | -3 | 3:006/iv |
| G | $\begin{pmatrix} 6 \\ 4 \end{pmatrix}$ | E | 0 | 0 | -2 | -2 | -4 | -4 | -5 | 5:005/i(c) |
| g | (C) | D | 0 | 0 | -2 | -2 | -4 | -4 | 0 +2 | 3:002/ii |

| | | | | | | | | | | | | | | |
|---|---|----------------|---|---|----|----|----|-----|-----|----|-----|--------------|----|-----------|
| d | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | 0 | 0 | -2 | -2 | -2 | -2 | -4 | -5 | +7 | 3:012/iii | | |
| E | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | G [#] | 0 | 0 | -2 | -2 | -2 | +3 | +3 | | | 2:017/iii | | |
| F | (C) | A | 0 | 0 | -2 | 0 | +1 | 0 | +3 | | | 9:001/viii | | |
| C | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | C | 0 | 0 | -1 | -3 | -5 | -7 | -8 | +4 | | 1:006/iv | | |
| d | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | D | 0 | 0 | -1 | -1 | 0 | 0 | -5 | | | 9:005/viii | | |
| G | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | 0 | 0 | -1 | 0 | +2 | -5 | +7 | | | 1:061/iv | | |
| F | (\emptyset) | F | 0 | 0 | -1 | 0 | +2 | +4 | +2 | | | 2:033/ii | | |
| C | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | C | 0 | 0 | -1 | +2 | +2 | +2 | 0 | +4 | | 6:015/iv | | |
| e | (C) | E | 0 | 0 | -1 | +2 | +7 | +2 | -1 | -5 | | 3:013/iii | | |
| C | (\emptyset) | G | 0 | 0 | 0 | -7 | -5 | -5 | -3 | -2 | -3 | 2:034/ii | | |
| A | (\emptyset) | E | 0 | 0 | 0 | -3 | -7 | +2 | -8 | | | 1:021/ii | | |
| a | (C) | E | 0 | 0 | 0 | -2 | -4 | -7 | -12 | 0 | | 5:010/i | | |
| F | (C) | C | 0 | 0 | 0 | -2 | -2 | -2 | -2 | -3 | | 3:011/iii | | |
| F | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | A | 0 | 0 | 0 | -2 | 0 | -4 | -4 | | | 3:007/iii | | |
| g | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | B ^b | 0 | 0 | 0 | -1 | -3 | -1 | -3 | -3 | | 5:004/i(b) | | |
| e | (C) | E | 0 | 0 | 0 | -1 | +2 | +2 | -5 | | | 2:009/i | | |
| b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F [#] | 0 | 0 | 0 | 0 | -2 | -2 | -4 | | | 2:037/iii | | |
| D | (C) | A | 0 | 0 | 0 | 0 | 0 | -3 | -2 | 0 | | 6:011/iii(a) | | |
| F | (C) | C | 0 | 0 | 0 | 0 | 0 | -2 | -2 | -2 | -2 | 2:018/i | | |
| D | (C) | A | 0 | 0 | 0 | 0 | 0 | 0 | -7 | -7 | 0 | 2:038/iii | | |
| b | (C) | F [#] | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | -7 | 2:016/iii |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | 0 | 0 | 0 | 0 | 0 | +2 | +2 | | | 9:004/iii | | |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | 0 | 0 | 0 | 0 | 0 | +7 | +5 | +4 | | 4:009 | | |
| G | (\emptyset) | B | 0 | 0 | 0 | 0 | +1 | 0 | -2 | 0 | 0 | 9:002/vi | | |
| d | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F | 0 | 0 | 0 | 0 | +2 | -7 | -7 | -7 | -7 | 5:003/xi | | |
| b | (C) | F [#] | 0 | 0 | 0 | 0 | +7 | +12 | +7 | +8 | +10 | 3:010/iii | | |
| b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F [#] | 0 | 0 | 0 | +1 | 0 | -2 | -4 | -5 | -4 | 2:014/iii | | |
| d | (C) | A | 0 | 0 | 0 | +1 | +1 | -8 | -7 | -8 | | 3:008/ii | | |

| | | | | | | | | | | | |
|----------------|--|----------------|---|---|----|----|----|----|-----|----------|--------------|
| C | (C) | G | 0 | 0 | 0 | +2 | 0 | +2 | -10 | 2:034/i | |
| B ^b | (C) | F | 0 | 0 | 0 | +2 | 0 | +2 | 0 | 3:001/i | |
| D | (C) | D | 0 | 0 | 0 | +2 | 0 | +2 | +4 | 2:037/ii | |
| B ^b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F | 0 | 0 | 0 | +2 | 0 | +2 | +5 | 3:003/i | |
| d | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F | 0 | 0 | 0 | +2 | +2 | +2 | +2 | -2 | 5:003/xi |
| b | (C) | E | 0 | 0 | 0 | +2 | +3 | +2 | 0 | -2 | 2:013/iii |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F | 0 | 0 | 0 | +4 | 0 | +5 | +2 | +7 | 9:001/iii(a) |
| F | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | F | 0 | 0 | 0 | +4 | +4 | +4 | +4 | | 9:006/i |
| e | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | E | 0 | 0 | 0 | +4 | +5 | +7 | +4 | | 5:002/i(c) |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | 0 | 0 | 0 | +5 | -7 | 0 | +5 | | 3:011/iv |
| c | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | 0 | 0 | 0 | +8 | +7 | +5 | +4 | | 2:034/iii |
| b | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | D | 0 | 0 | 0 | +9 | +9 | +6 | +2 | | 3:014/iii |
| c | (C) | G | 0 | 0 | +1 | +1 | +1 | 0 | +1 | | 7:005/i(a) |
| e | (\emptyset) | B | 0 | 0 | +1 | +1 | +1 | +1 | +1 | | 9:007/vi |
| b | (C) | A [#] | 0 | 0 | +1 | +8 | +6 | +4 | +6 | | 2:019/iii |
| C | (\emptyset) | C | 0 | 0 | +2 | -5 | -5 | -5 | +4 | | 1:006/ii |
| G | (C) | D | 0 | 0 | +2 | 0 | -2 | -3 | -5 | | 9:003/vi(a) |
| D | $\begin{pmatrix} 6 \\ 4 \end{pmatrix}$ | D | 0 | 0 | +2 | 0 | +2 | +4 | +2 | | 2:037/v |
| C | (C) | C | 0 | 0 | +2 | +2 | +2 | +2 | +4 | +4 | 10:004/iii |
| D | (C) | D | 0 | 0 | +2 | +2 | +2 | +2 | +4 | +5 | 9:012/vi |
| G | (C) | G | 0 | 0 | +2 | +4 | +2 | 0 | +2 | | 2:010/ii |
| C | (C) | G | 0 | 0 | +2 | +4 | +5 | 0 | 0 | | 3:005/ii |
| G | $\begin{pmatrix} 2 \\ 4 \end{pmatrix}$ | G | 0 | 0 | +2 | +4 | +5 | +4 | +2 | | 8:008 |
| d | (C) | A | 0 | 0 | +3 | +1 | 0 | -2 | -4 | | 7:003/v |
| C | (C) | E | 0 | 0 | +3 | +3 | +3 | +8 | +3 | | 3:019/i |
| D | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | D | 0 | 0 | +4 | +2 | 0 | 0 | -1 | | 10:011/v |
| C | (\emptyset) | C | 0 | 0 | +4 | +4 | +4 | +2 | 0 | | 9:014/i(f) |
| a | (C) | E | 0 | 0 | +5 | -7 | -7 | +5 | +3 | | 5:010/ii |

| | | | | | | | | | | | | |
|----------------|-------------------|----------------|----|----|----|----|-----|-----|----|----|---------------|------------|
| F | (C) | C | 0 | 0 | +5 | -3 | -3 | -3 | +2 | +5 | 5:006/i(i)(b) | |
| G | ($\frac{3}{4}$) | D | 0 | 0 | +5 | 0 | +2 | 0 | -2 | | 1:109/i(i) | |
| D | ($\frac{3}{2}$) | A | 0 | 0 | +5 | +4 | +5 | +7 | +7 | | 3:015/i | |
| F | (\varnothing) | C | 0 | 0 | +5 | +4 | +7 | +7 | +5 | | 9:011/i(i) | |
| C | (C) | G | 0 | 0 | +5 | +5 | +5 | +5 | +7 | | 9:012/viii | |
| A | (C) | E | 0 | 0 | +5 | +5 | +5 | +7 | +7 | | 2:017/i | |
| B ^b | (\varnothing) | F | 0 | 0 | +5 | +9 | +10 | +14 | +4 | | 1:087/i(i) | |
| G | ($\frac{3}{8}$) | G | 0 | 0 | +7 | +5 | +4 | +5 | +7 | 0 | 5:002/i(d) | |
| e | (C) | E | 0 | 0 | +7 | +5 | +7 | +8 | +7 | | 1:155/i(i) | |
| b | ($\frac{3}{4}$) | F [#] | 0 | +1 | 0 | -2 | -4 | -7 | -5 | | 1:111/i(i) | |
| d | (\varnothing) | A | 0 | +1 | 0 | -2 | 0 | +1 | 0 | | 4:020/i(i) | |
| g | ($\frac{3}{2}$) | D | 0 | +1 | 0 | 0 | +5 | +1 | 0 | | 1:143/iii | |
| a | (\varnothing) | E | 0 | +1 | 0 | +1 | 0 | +1 | 0 | | 1:014/i(i) | |
| C | (C) | E | 0 | +1 | 0 | +1 | +3 | +1 | 0 | | 10:015/i | |
| a | (C) | E | 0 | +1 | +1 | 0 | +1 | 0 | +1 | | 3:019/i(i) | |
| b | (C) | F [#] | 0 | +1 | +1 | +1 | 0 | 0 | 0 | +1 | 2:038/iv | |
| F | ($\frac{3}{4}$) | A | 0 | +1 | +1 | +3 | | | | | 9:005/vi(b) | |
| G | (C) | B | 0 | +1 | +3 | 0 | +3 | | | | 2:003/i | |
| F | ($\frac{3}{4}$) | A | 0 | +1 | +3 | 0 | +5 | | | | 9:001/iii(b) | |
| G | (C) | D | 0 | +2 | -5 | 0 | +4 | +5 | | | 2:003/i | |
| a | ($\frac{3}{4}$) | C | 0 | +2 | -1 | -1 | 0 | -1 | | | 10:014/iii | |
| D | (\varnothing) | D | 0 | +2 | -1 | +2 | 0 | +2 | | | 1:137/i(i) | |
| A | ($\frac{3}{4}$) | E | 0 | +2 | 0 | -2 | -3 | 0 | | | 4:004/iii | |
| F | (C) | C | 0 | +2 | 0 | -2 | 0 | -7 | | | 7:006/i(a) | |
| E | (\varnothing) | B | 0 | +2 | 0 | +2 | 0 | +2 | 0 | +2 | 0 | 1:050/i(i) |
| | | | +2 | 0 | -2 | | | | | | | |
| C | (C) | G | 0 | +2 | 0 | +2 | 0 | +2 | 0 | +2 | 0 | 4:008/i(i) |
| | | | +2 | 0 | +2 | | | | | | | |
| e | (\varnothing) | E | 0 | +2 | 0 | +2 | 0 | +2 | +3 | +2 | | 1:027/i(i) |

| | | | | | | | | | | | | | |
|----------------|---|----------------|---|----|----|----|----|----|------------|-------------|----|----|----------------|
| c | (C) | C | 0 | +2 | 0 | +2 | +3 | 0 | +7 | 1:112/i | | | |
| G | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | D | 0 | +2 | 0 | +2 | +4 | +5 | +2 | 5:005/i(b) | | | |
| F | (C) | C | 0 | +2 | +2 | 0 | -2 | -3 | -3 | 3:004/i | | | |
| D | (\emptyset) | A | 0 | +2 | +2 | +2 | +2 | +4 | +2 | 9:008/vii | | | |
| e | (C) | E | 0 | +2 | +2 | +2 | +3 | +3 | -1 | 1:027/i | | | |
| a | (C) | A | 0 | +2 | +2 | +3 | +3 | -1 | 0 | 1:110/i | | | |
| f | (\emptyset) | F | 0 | +2 | +2 | +3 | +3 | +5 | +5 | +7 | +7 | 0 | 1:051/ii |
| c | (C) | C | 0 | +2 | +2 | +3 | +3 | +5 | +5 | +7 | +7 | +8 | 5:001/xxiii(a) |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | 0 | +2 | +3 | -4 | +8 | +8 | +7 | 7:004/i(c) | | | |
| d | (C) | D | 0 | +2 | +3 | +2 | +3 | +5 | +7 | 5:007/vi | | | |
| g | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | G | 0 | +2 | +3 | +3 | +5 | +7 | 9:004/viii | | | | |
| g | (C) | G | 0 | +2 | +3 | +5 | +2 | +2 | +3 | 9:004/v(c) | | | |
| a | (C) | A | 0 | +2 | +3 | +5 | +5 | +3 | +2 | 9:003/iv(b) | | | |
| a | (C) | C | 0 | +2 | +4 | 0 | +2 | -1 | -1 | 2:044/ii | | | |
| C | (C) | C | 0 | +2 | +4 | +2 | -5 | +2 | +2 | 7:005/xiii | | | |
| b | (\emptyset) | D | 0 | +2 | +4 | +4 | +2 | 0 | 10:014/iv | | | | |
| G | (C) | G | 0 | +2 | +4 | +4 | +5 | +7 | 1:109/i | | | | |
| E ^b | (C) | B ^b | 0 | +2 | +4 | +5 | -5 | +2 | 1:040/i | | | | |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | 0 | +2 | +4 | +5 | -1 | +2 | 1:078/iii | | | | |
| D | (\emptyset) | D | 0 | +2 | +4 | +5 | +2 | +4 | 1:049/ii | | | | |
| A | (C) | A | 0 | +2 | +4 | +5 | +7 | +5 | 1:021/i | | | | |
| C | (C) | C | 0 | +2 | +4 | +5 | +7 | +9 | 10:005/iv | | | | |
| G | (C) | G | 0 | +2 | +7 | +5 | +7 | +5 | 1:029/i | | | | |
| b | (\emptyset) | B | 0 | +3 | 0 | +2 | +7 | +2 | 1:079/ii | | | | |
| e | (\emptyset) | E | 0 | +3 | +2 | 0 | -1 | +7 | 1:011/ii | | | | |
| G | (C) | B | 0 | +3 | +3 | +8 | +8 | +7 | 5:002/i(a) | | | | |
| D | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | D | 0 | +4 | 0 | -1 | +7 | -1 | 3:010/iv | | | | |
| D | (C) | D | 0 | +4 | +2 | 0 | -1 | 0 | 2:042/i | | | | |

| | | | |
|----------------|---|--|--------------|
| D | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | D 0 +4 +2 0 0 -1 | 10:011/v |
| C | $\begin{pmatrix} \emptyset \end{pmatrix}$ | C 0 +4 +2 0 +2 0 | 1:144/ii |
| e | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | G 0 +4 +2 +4 0 -1 | 7:001/iii(a) |
| C | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | C 0 +4 +4 +2 +2 +5 | 10:015/iii |
| C | $\begin{pmatrix} C \end{pmatrix}$ | C 0 +4 +4 +4 +4 +2 -5 | 9:005/x(b) |
| B ^b | $\begin{pmatrix} C \end{pmatrix}$ | B ^b 0 +4 +4 +7 +7 +2 +2 | 3:003/iii |
| A | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | A 0 +4 +4 +7 +7 +4 0 | 1:053/i |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F 0 +4 +4 +7 +7 +12 +7 | 9:005/vi(a) |
| a | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | A 0 +4 +8 +12 +4 | 1:001/iii |
| G | $\begin{pmatrix} C \end{pmatrix}$ | D 0 +5 0 -3 -7 -5 | 3:009/i |
| F | $\begin{pmatrix} C \end{pmatrix}$ | C 0 +5 0 +2 0 -2 | 1:108/ii |
| f [#] | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C [#] 0 +5 0 +1 -5 0 | 1:149/iii |
| E | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | B 0 +5 0 +5 0 +5 | 1:034/iv |
| B ^b | $\begin{pmatrix} 6 \\ 4 \end{pmatrix}$ | F 0 +5 0 +5 +7 +9 | 3:016/i |
| G | $\begin{pmatrix} C \end{pmatrix}$ | D 0 +5 +2 0 -2 0 | 1:128/iii |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F 0 +5 +2 +2 +7 +4 | 9:005/iv(b) |
| C | $\begin{pmatrix} \emptyset \end{pmatrix}$ | G 0 +5 +2 +4 +5 +4 | 9:015 |
| E | $\begin{pmatrix} \emptyset \end{pmatrix}$ | B 0 +5 +4 +2 0 +5 +4 +2 0 +2 0 -2 -3 0 -5 | 1:127/ii |
| F | $\begin{pmatrix} \emptyset \end{pmatrix}$ | C 0 +5 +4 +2 0 +5 +4 +2 0 +2 0 +2 -2 0 -2 | 1:012/ii |
| A | $\begin{pmatrix} \emptyset \end{pmatrix}$ | E 0 +5 +4 +5 +2 +5 | 4:004/ii |
| g | $\begin{pmatrix} C \end{pmatrix}$ | D 0 +5 +4 +5 +7 0 | 2:001/i |
| F | $\begin{pmatrix} C \end{pmatrix}$ | A 0 +5 +5 +3 +3 +2 | 2:018/ii |
| d | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | A 0 +5 +5 +4 +5 +7 | 9:006/ii |
| D | $\begin{pmatrix} C \end{pmatrix}$ | A 0 +5 +5 +5 0 +2 | 9:008/vi |
| E ^b | $\begin{pmatrix} C \end{pmatrix}$ | B ^b 0 +5 +5 +5 +4 +7 | 1:024/i |
| c | $\begin{pmatrix} C \end{pmatrix}$ | G 0 +5 +5 +5 +5 +7 | 9:004/vi(b) |
| a | $\begin{pmatrix} \emptyset \end{pmatrix}$ | E 0 +5 +5 +7 +8 +5 | 5:007/ii |

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|---|-----------------|---|---|----|----|-----|-----|-----|-----------|
| e | (C) | E | 0 | +7 | 0 | -1 | -5 | +3 | 1:107/ii |
| c | (\emptyset) | C | 0 | +7 | +4 | 0 | +2 | +4 | 1:009/ii |
| B | (\emptyset) | B | 0 | +7 | +4 | 0 | +2 | +5 | 1:071/ii |
| C | (C) | C | 0 | +7 | +5 | +7 | -3 | +9 | 4:002/i |
| G | (C) | G | 0 | +7 | +7 | +12 | +14 | +11 | 2:024/iii |

+1

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|----------------|-------------------|----------------|----|----|----|----|----|----|--------------|-----------|--------------|
| e | (C) | B | +1 | -5 | 0 | -7 | -7 | -8 | 5:002/v | | |
| f | (C) | C | +1 | -5 | 0 | -2 | -4 | -7 | 1:019/i | | |
| e | (\emptyset) | B | +1 | -2 | 0 | -7 | +7 | +8 | 1:059/ii | | |
| b | (C) | F [#] | +1 | -2 | 0 | -2 | -4 | -5 | 2:029/i | | |
| d | ($\frac{3}{8}$) | A | +1 | -2 | 0 | -2 | -4 | -2 | 5:004/vii(b) | | |
| d | (C) | F | +1 | -1 | +1 | +2 | -3 | -5 | 5:001/i(b) | | |
| g [#] | ($\frac{3}{2}$) | D [#] | +1 | 0 | -2 | -4 | -7 | -7 | 1:119/iii | | |
| c | (C) | G | +1 | 0 | -2 | -4 | -7 | -5 | 1:096/i | | |
| a | ($\frac{3}{4}$) | E | +1 | 0 | -2 | -4 | -5 | -5 | 1:009/iii | | |
| g | ($\frac{3}{4}$) | D | +1 | 0 | -2 | -4 | -5 | -4 | -7 | 0 | 2:025/i |
| e | ($\frac{2}{4}$) | B | +1 | 0 | -2 | -4 | -5 | -4 | -5 | -12 | 7:002/v(a) |
| d | (\emptyset) | A | +1 | 0 | -2 | -4 | -5 | -4 | -5 | -7 | 5:002/xiv(c) |
| f | (\emptyset) | C | +1 | 0 | -2 | -4 | -5 | -4 | -2 | 0 | 1:099/ii |
| C | ($\frac{3}{4}$) | E | +1 | 0 | -2 | -4 | -2 | 0 | -2 | 4:002/ii | |
| g [#] | ($\frac{3}{4}$) | D [#] | +1 | 0 | -2 | -2 | -4 | -4 | -7 | 1:039/iii | |
| g | (C) | D | +1 | 0 | -2 | 0 | -5 | -4 | 9:017 | | |
| A | (C) | C [#] | +1 | 0 | -2 | 0 | -4 | +2 | 6:011/i | | |
| f [#] | (C) | C [#] | +1 | 0 | -2 | 0 | -2 | -4 | 1:136/iii | | |

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|----------------|---|----------------|----|----|-----|-----|-----|----|----------|--------------|
| g | (C) | D | +1 | 0 | -2 | 0 | -2 | -3 | | 1:084/i |
| c [#] | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G [#] | +1 | 0 | -2 | 0 | +1 | 0 | -2 -4 -5 | 1:098/iii |
| g | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | D | +1 | 0 | -2 | 0 | +1 | 0 | -2 -4 0 | 1:070/iii |
| e ^b | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | B ^b | +1 | 0 | -2 | +1 | 0 | -2 | | 1:024/iii |
| g | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | D | +1 | 0 | 0 | -5 | -4 | -2 | -4 | 2:011/iii |
| e | (C) | B | +1 | 0 | 0 | -2 | -2 | -4 | -4 -7 | 1:059/i |
| d | (C) | A | +1 | 0 | 0 | -2 | -2 | -4 | -4 -5 | 1:166/i |
| e | (C) | B | +1 | 0 | 0 | -2 | +1 | 0 | | 1:004/iii |
| b | (C) | F [#] | +1 | 0 | 0 | +1 | 0 | 0 | -2 | 1:079/i |
| e | (C) | B | +1 | 0 | 0 | +5 | +1 | +5 | 0 | 1:091/i |
| d | (C) | A | +1 | 0 | 0 | +8 | +7 | +7 | +8 | 1:106/i |
| g | (C) | D | +1 | 0 | +1 | -2 | 0 | -2 | 0 | 2:040/i |
| e | (\emptyset) | B | +1 | 0 | +1 | 0 | -7 | -2 | 0 | 1:043/ii |
| B ^b | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | D | +1 | 0 | +1 | 0 | +1 | 0 | -12 | 2:040/iii |
| g | (\emptyset) | D | +1 | 0 | +1 | 0 | +1 | 0 | -2 | 2:025/iii |
| a | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E | +1 | 0 | +1 | 0 | +1 | 0 | 0 | 9:008/v(a) |
| g | (\emptyset) | D | +1 | 0 | +1 | 0 | +1 | 0 | +1 | 2:040/ii |
| G | (C) | B | +1 | 0 | +1 | +3 | +1 | 0 | | 9:012/iii |
| C | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | E | +1 | 0 | +1 | +3 | +1 | +3 | | 3:005/iv |
| a | (\emptyset) | B | +1 | 0 | +5 | +3 | +1 | +3 | | 9:013/i(a) |
| a | (\emptyset) | E | +1 | 0 | +5 | +4 | +5 | +4 | | 3:007/iv |
| f [#] | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C [#] | +1 | 0 | +5 | +4 | +8 | +7 | | 1:101/iii |
| e | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | B | +1 | 0 | +5 | +7 | +8 | +7 | | 1:059/iii |
| a | (C) | E | +1 | 0 | +7 | +9 | +7 | 0 | | 1:062/i |
| c | (\emptyset) | G | +1 | 0 | +12 | +10 | +10 | +8 | | 7:005/i(b) |
| C | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | E | +1 | +1 | 0 | | | | | 1:129/iii |
| B ^b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | D | +1 | +1 | 0 | +5 | +5 | +3 | | 6:017/iii(b) |
| B ^b | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | D | +1 | +3 | -9 | -4 | 0 | +5 | | 7:004/iii |

| | | | |
|----------------|-----------------------------|----------------------------------|------------|
| F | $\left(\frac{3}{4}\right)$ | A +1 +3 -4 -5 -4 -2 | 5:003/x |
| G | (\emptyset) | B +1 +3 -4 -5 0 -2 | 1:045/iv |
| D | (\emptyset) | F [#] +1 +3 -4 +1 0 -2 | 3:010/ii |
| G | (C) | B +1 +3 -4 +3 +8 +7 | 6:016/vi |
| A | (C) | C [#] +1 +3 -4 +5 +3 +1 | 6:002/iv |
| D | $\left(\frac{3}{4}\right)$ | F [#] +1 +3 0 -4 -9 -4 | 1:154/iv |
| G | (\emptyset) | B +1 +3 0 0 -2 -4 | 1:133/iii |
| G | (\emptyset) | B +1 +3 0 +1 +3 0 | 1:029/ii |
| D | (C) | F [#] +1 +3 0 +1 +3 +5 | 7:007/ix |
| B ^b | $\left(\frac{3}{4}\right)$ | D +1 +3 0 +5 +3 +1 +3 0 +1 | 3:001/iv |
| G | (C) | B +1 +3 0 +5 +3 +1 +3 0 +3 | 5:004/v |
| A | $\left(\frac{3}{8}\right)$ | C [#] +1 +3 +1 0 +1 +3 | 5:004/vi |
| B | $\left(\frac{3}{4}\right)$ | D [#] +1 +3 +1 0 -2 -4 | 1:071/iv |
| A | $\left(\frac{3}{8}\right)$ | C [#] +1 +3 +1 0 -2 0 | 5:002/xiii |
| A | (C) | C [#] +1 +3 +1 +3 +4 +3 | 6:011/i |
| g | (\emptyset) | F [#] +1 +3 +2 +1 -1 -3 | 10:003/iii |
| F | $\left(\frac{12}{8}\right)$ | A +1 +3 +3 +1 0 -2 | 3:004/iv |
| C | (\emptyset) | E +1 +3 +3 +3 +3 +3 +8 | 2:022/iv |
| G | $\left(\frac{3}{4}\right)$ | B +1 +3 +3 +8 +7 +5 +3 | 1:160/iii |
| F | (C) | A +1 +3 +5 +3 +1 0 | 7:006/viii |
| B | (C) | D [#] +1 +3 +5 +3 +5 +3 | 1:086/i |
| F | (C) | A +1 +3 +5 +3 +8 +7 | 2:036/i |

+2

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|----------------|-----|---------------------|----------|
| B ^b | (C) | F +2 -8 -7 -5 -3 -2 | 6:004/ii |
|----------------|-----|---------------------|----------|

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|----------------|--------------------|----------------|----|----|----|----|----|-----|----------------|---------|----------|
| G | (C) | D | +2 | -8 | -2 | -3 | -5 | -7 | 1:008/iii | | |
| C | (C) | G | +2 | -5 | -5 | -2 | -3 | 0 | 1:157/i | | |
| B | (C) | F [#] | +2 | -5 | -5 | 0 | -7 | -7 | 1:102/i | | |
| C | (C) | G | +2 | -5 | 0 | -3 | 0 | -2 | 1:001/i | | |
| G | ($\frac{12}{8}$) | G | +2 | -5 | +5 | +2 | +4 | +5 | 5:002/ii | | |
| D | ($\frac{3}{4}$) | D | +2 | -5 | +7 | 0 | +2 | -5 | 1:097/iv | | |
| e | ($\frac{6}{8}$) | E | +2 | -5 | +7 | +3 | +5 | +3 | 10:001/iv | | |
| C | ($\frac{3}{2}$) | C | +2 | -5 | +7 | +5 | +4 | +2 | 1:062/iii | | |
| E | (C) | B | +2 | -3 | -2 | 0 | +2 | 0 | 1:127/i | | |
| D | ($\frac{3}{4}$) | A | +2 | -2 | 0 | -3 | -2 | -5 | 1:047/iii | | |
| B ^b | (C) | F | +2 | -2 | 0 | -2 | -3 | -2 | 9:001/v | | |
| F | (C) | C | +2 | -2 | 0 | +2 | 0 | +5 | 1:092/i | | |
| A | ($\frac{3}{8}$) | A | +2 | -1 | 0 | +2 | -1 | -3 | 5:001/xvi | | |
| D | ($\frac{9}{8}$) | D | +2 | -1 | 0 | +2 | 0 | -1 | -3 | -1 | 1:081/iv |
| d | ($\frac{3}{4}$) | F | +2 | -1 | 0 | +2 | 0 | -1 | -3 | -1 | 5:004/x |
| g | (C) | B ^b | +2 | -1 | 0 | +2 | -1 | -1 | +4 | 1:116/i | |
| c | (C) | C | +2 | -1 | 0 | +2 | +3 | +2 | 9:001/vii(b) | | |
| G | ($\frac{3}{8}$) | G | +2 | -1 | 0 | +2 | +4 | +5 | 5:005/x(c) | | |
| b | (\emptyset) | B | +2 | -1 | +2 | 0 | +2 | -1 | 1:095/ii | | |
| E | (C) | E | +2 | -1 | +2 | +4 | 0 | +2 | 1:018/i | | |
| F | ($\frac{3}{4}$) | C | +2 | 0 | -7 | -3 | -5 | -12 | 9:001/i(a) | | |
| D | (\emptyset) | A | +2 | 0 | -7 | 0 | +2 | 0 | 2:031/iv | | |
| F | ($\frac{3}{4}$) | C | +2 | 0 | -7 | 0 | +2 | +4 | 9:001/i(b & c) | | |
| C | ($\frac{6}{8}$) | C | +2 | 0 | -5 | -5 | 0 | 0 | 1:144/iv | | |
| c | ($\frac{12}{8}$) | C | +2 | 0 | -5 | -5 | +2 | +3 | 1:145/iv | | |
| g | ($\frac{12}{8}$) | G | +2 | 0 | -5 | +3 | +2 | +3 | 6:009/ii(a) | | |
| F | ($\frac{2}{4}$) | C | +2 | 0 | -3 | -2 | -5 | -3 | 7:006/xii | | |
| C | (C) | G | +2 | 0 | -2 | -3 | -5 | -7 | -8 | 1:138/i | |

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|----------------|--------------------|----------------|----|---|----|-----|-----|----|----|-------------|-------------|
| G | (C) | D | +2 | 0 | -2 | -3 | -5 | -7 | +5 | | 1:125/iv |
| G | (C) | D | +2 | 0 | -2 | -3 | -5 | -3 | -2 | | 5:002/i(b) |
| B ^b | ($\frac{3}{4}$) | F | +2 | 0 | -2 | -3 | -2 | -3 | -5 | -7 -5 -3 -7 | 1:150/iv(a) |
| G | (C) | D | +2 | 0 | -2 | -3 | -2 | -3 | -5 | -7 -5 -3 -2 | 1:077/i |
| G | ($\frac{3}{4}$) | D | +2 | 0 | -2 | -3 | -2 | 0 | -7 | 0 | 3:009/iv |
| D | (C) | A | +2 | 0 | -2 | -3 | -2 | 0 | -5 | -3 | 1:097/i |
| a | (\emptyset) | D | +2 | 0 | -2 | -3 | -2 | 0 | +2 | +3 | 9:013/i(c) |
| E ^b | ($\frac{3}{4}$) | B ^b | +2 | 0 | -2 | -3 | 0 | -7 | | | 1:032/iii |
| F | (C) | C | +2 | 0 | -2 | -3 | 0 | +2 | | | 3:006/ii |
| F | (\emptyset) | C | +2 | 0 | -2 | 0 | -12 | 0 | | | 3:012/iv |
| D | (C) | A | +2 | 0 | -2 | 0 | +2 | +2 | | | 1:122/iii |
| a | (C) | C | +2 | 0 | -1 | -3 | +5 | +4 | | | 1:046/i |
| G | (C) | G | +2 | 0 | -1 | 0 | -5 | -1 | | | 2:021/i |
| d | (C) | D | +2 | 0 | -1 | 0 | +2 | -5 | +2 | | 7:006/ix |
| b | ($\frac{3}{8}$) | B | +2 | 0 | -1 | 0 | +2 | -5 | +7 | | 5:001/vi |
| C | ($\frac{3}{2}$) | C | +2 | 0 | -1 | 0 | +2 | -1 | | | 1:003/iv |
| F | (C) | C | +2 | 0 | 0 | -7 | -2 | -3 | | | 6:015/ii |
| G | ($\frac{12}{8}$) | D | +2 | 0 | 0 | -3 | -7 | 0 | | | 1:109/iv |
| A | (C) | E | +2 | 0 | 0 | -2 | -3 | -2 | | | 1:136/i |
| C | (C) | C | +2 | 0 | 0 | -1 | -3 | -5 | | | 1:025/i |
| E ^b | (C) | B ^b | +2 | 0 | 0 | +2 | 0 | 0 | -2 | | 1:147/i |
| G | ($\frac{12}{8}$) | G | +2 | 0 | 0 | +2 | 0 | 0 | +2 | | 2:003/iii |
| A | (C) | A | +2 | 0 | 0 | +2 | 0 | 0 | +5 | | 1:101/i |
| G | (C) | D | +2 | 0 | 0 | +2 | 0 | +2 | 0 | | 1:160/i |
| G | (C) | D | +2 | 0 | 0 | +5 | 0 | +2 | 0 | | 1:125/i |
| C | (C) | G | +2 | 0 | 0 | +10 | +9 | | | | 1:144/i |
| C | (\emptyset) | G | +2 | 0 | +2 | -7 | -8 | -7 | | | 2:022/i |
| F | ($\frac{3}{4}$) | C | +2 | 0 | +2 | -2 | 0 | -3 | | | 6:007/i |

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|----------------|--|----------------|----|----|----|----|----|-----|----|-------------|---------|-------------|
| G | (C) | D | +2 | 0 | +2 | -2 | 0 | -2 | 0 | 2:010/i | | |
| c | (\emptyset) | C | +2 | 0 | +2 | -1 | 0 | -1 | 0 | 2:044/xxiii | | |
| F | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | C | +2 | 0 | +2 | 0 | -7 | 0 | | 2:004/i | | |
| G | (C) | D | +2 | 0 | +2 | 0 | -2 | -3 | -5 | -7 | 1:045/i | |
| F | (C) | C | +2 | 0 | +2 | 0 | -2 | -3 | -2 | 0 | +2 | 3:004/ii |
| G | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | D | +2 | 0 | +2 | 0 | -2 | -3 | -2 | 0 | +5 | 2:020/i |
| F | (\emptyset) | C | +2 | 0 | +2 | 0 | -2 | -3 | 0 | | | 7:005/ix |
| F | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | C | +2 | 0 | +2 | 0 | +2 | -10 | | | | 1:012/i |
| C | (\emptyset) | G | +2 | 0 | +2 | 0 | +2 | 0 | -2 | | | 1:134/iii |
| E | (\emptyset) | B | +2 | 0 | +2 | 0 | +2 | 0 | +2 | 0 | -7 | 1:098/ii |
| E | ($\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$) | B | +2 | 0 | +2 | 0 | +2 | 0 | +2 | 0 | -2 | 1:082/iv |
| B ^b | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | B ^b | +2 | 0 | +2 | 0 | +4 | +2 | | | | 1:052/iii |
| G | (\emptyset) | G | +2 | 0 | +2 | +4 | -1 | 0 | | | | 1:077/ii |
| D | (C) | D | +2 | 0 | +2 | +4 | 0 | +2 | | | | 1:122/i |
| D | (C) | D | +2 | 0 | +2 | +4 | +2 | 0 | | | | 5:001/xv(b) |
| D | (C) | D | +2 | 0 | +2 | +4 | +5 | +2 | | | | 5:001/xv(a) |
| C | (C) | C | +2 | 0 | +2 | +4 | +5 | +4 | +5 | +2 | | 2:044/x |
| B | (\emptyset) | B | +2 | 0 | +2 | +4 | +5 | +4 | +5 | +7 | | 1:102/ii |
| A | ($\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$) | A | +2 | 0 | +2 | +4 | +5 | +7 | -1 | | | 7:007/iii |
| B ^b | (C) | B ^b | +2 | 0 | +2 | +4 | +7 | 0 | +7 | | | 1:022/i |
| b | (\emptyset) | B | +2 | 0 | +3 | +2 | +3 | +2 | +5 | | | 1:047/ii |
| A | ($\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$) | A | +2 | 0 | +4 | +2 | 0 | +2 | 0 | | | 10:010 |
| D | (C) | A | +2 | 0 | +5 | +4 | +2 | 0 | | | | 5:001/xv(b) |
| D | (C) | A | +2 | 0 | +5 | +4 | +5 | +4 | | | | 9:008/i |
| f | ($\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$) | F | +2 | +2 | 0 | +2 | +3 | +2 | | | | 1:067/iv |
| A | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | A | +2 | +2 | 0 | +2 | +4 | +2 | | | | 1:117/i |
| A | (\emptyset) | A | +2 | +2 | 0 | +2 | +4 | +5 | | | | 2:017/ii |
| F | (C) | C | +2 | +2 | +2 | 0 | -2 | 0 | | | | 10:017 |

| | | | | |
|----------------|---|---|----------------------------|--------------|
| B | (\emptyset) | B | +2 +2 +2 0 +2 +4 | 1:023/ii |
| d | (\emptyset) | D | +2 +2 +3 +5 | 1:139/ii |
| g | (\emptyset) | G | +2 +2 +3 +7 +5 | 9:004/v(b) |
| a | (C) | A | +2 +3 -5 -4 -2 0 | 9:003/iv(a) |
| B ^b | (\emptyset) | D | +2 +3 -4 -2 0 | 1:022/ii |
| f | ($\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$) | F | +2 +3 -1 -3 -5 +3 | 1:035/iv |
| g | (C) | G | +2 +3 -1 +7 +7 +2 | 9:005/vii |
| b | ($\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$) | B | +2 +3 0 -5 +3 0 | 2:029/iv |
| b | ($\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$) | B | +2 +3 0 +2 -5 0 | 1:031/iv |
| d | ($\begin{smallmatrix} 12 \\ 8 \end{smallmatrix}$) | D | +2 +3 0 +2 +3 0 | 1:143/iv |
| a | ($\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$) | A | +2 +3 0 +3 +8 +7 | 9:005/ix |
| c | (\emptyset) | C | +2 +3 0 +5 +2 +7 | 1:167/ii |
| d | ($\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$) | D | +2 +3 +2 -5 +3 +2 | 1:106/iv |
| c | (C) | C | +2 +3 +2 0 -1 0 | 9:001/vii(a) |
| c | (C) | C | +2 +3 +2 0 +2 +3 +5 +3 | 1:167/i |
| d | (\emptyset) | D | +2 +3 +2 0 +2 +3 +5 +7 | 1:058/ii |
| e | (C) | E | +2 +3 +2 0 +7 -5 | 5:005/ii(a) |
| d | (C) | D | +2 +3 +2 0 +7 +8 | 9:005/v |
| b | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | B | +2 +3 +2 +2 -5 -5 | 2:038/ii |
| a | (\emptyset) | A | +2 +3 +2 +3 0 +2 -5 | 1:094/ii |
| a | (\emptyset) | A | +2 +3 +2 +3 0 +2 +2 | 1:121/ii |
| g | ($\begin{smallmatrix} 12 \\ 8 \end{smallmatrix}$) | G | +2 +3 +2 +3 +5 +3 | 2:001/iv |
| a | ($\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$) | A | +2 +3 +2 +3 +5 +7 +5 +3 -2 | 5:004/iii |
| d | (C) | D | +2 +3 +2 +3 +5 +7 +5 +3 +2 | 9:003/ii(a) |
| e | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | E | +2 +3 +2 +5 +3 +2 | 2:021/iii |
| g | (C) | G | +2 +3 +2 +7 +12 +11 | 2:005/xi |
| g | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | G | +2 +3 +5 +2 +3 0 | 2:032/ii |
| g | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | G | +2 +3 +5 +2 +7 0 | 3:001/iii |

| | | | | |
|----------------|------------------|----------------|------------------------------|-------------|
| a | (C) | A | +2 +3 +5 +2 +7 +2 | 2:030/i |
| d | $\binom{3}{8}$ | D | +2 +3 +5 +3 +2 +7 | 2:023/iv |
| A | $\binom{3}{2}$ | A | +2 +3 +5 +7 -4 -2 | 1:085/i |
| a | (\emptyset) | A | +2 +3 +5 +7 0 -1 | 1:046/iv |
| e | (C) | E | +2 +3 +5 +7 0 0 | 5:005/x(a) |
| c | $\binom{3}{2}$ | C | +2 +3 +5 +7 0 +2 | 1:167/iii |
| g | $\binom{9}{8}$ | G | +2 +3 +5 +7 +3 +5 | 1:116/iv |
| e | $\binom{3}{2}$ | E | +2 +3 +5 +7 +5 +3 | 1:011/i |
| g | (C) | G | +2 +3 +5 +7 +8 -1 0 +2 +3 +2 | 1:007/iii |
| g | (\emptyset) | G | +2 +3 +5 +7 +8 -1 0 +2 +3 +5 | 10:003/i |
| a | (C) | A | +2 +3 +5 +7 +8 -1 +2 | 1:006/iii |
| a | (C) | A | +2 +3 +5 +7 +8 0 +2 | 3:018/i |
| e | (C) | E | +2 +3 +5 +7 +8 +7 0 | 5:005/x(b) |
| a | $\binom{3}{4}$ | A | +2 +3 +5 +7 +8 +7 +5 | 2:044/xiv |
| f | $\binom{3}{4}$ | F | +2 +3 +5 +7 +8 +7 +5 +3 0 | 1:051/i |
| d | (C) | D | +2 +3 +5 +7 +8 +7 +5 +3 +5 | 1:042/i |
| g | (\emptyset) | G | +2 +3 +5 +7 +8 +7 +12 | 1:068/i |
| g | (C) | G | +2 +3 +7 +12 +3 +5 | 2:039/i |
| F | (C) | F | +2 +4 -1 0 -5 0 | 2:004/ii |
| C | $\binom{12}{16}$ | C | +2 +4 0 +2 +4 +2 | 1:001/iv |
| C | (C) | C | +2 +4 0 +2 +4 +5 +2 +4 0 | 1:165/i |
| D | (\emptyset) | D | +2 +4 0 +2 +4 +5 +2 +4 +5 | 1:152/iv |
| F | (C) | F | +2 +4 0 +5 +2 +7 | 7:006/iv(b) |
| G | $\binom{3}{4}$ | G | +2 +4 +2 -5 0 -7 | 1:091/iii |
| C | (C) | C | +2 +4 +2 0 -5 0 | 1:007/i |
| C | $\binom{6}{8}$ | C | +2 +4 +2 0 -1 -5 | 1:007/iv |
| B ^b | $\binom{3}{2}$ | B ^b | +2 +4 +2 0 -1 0 -5 0 +2 | 1:054/i |

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|----------------|--|----------------|---------------------------------|---------------|
| B ^b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B ^b | +2 +4 +2 0 -1 0 -5 0 +2 | 6:005/iv |
| F | (C) | F | +2 +4 +2 0 -1 0 +2 | 5:001/xvii |
| a | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | +2 +4 +2 0 0 -1 +2 | 10:005/ii |
| D | (C) | D | +2 +4 +2 0 0 0 -1 | 10:011/vi |
| A | (\emptyset) | A | +2 +4 +2 0 +2 +4 +2 +4 +2 +4 +2 | 1:085/ii |
| F | (C) | F | +2 +4 +2 0 +2 +4 +2 +4 +2 +4 +5 | 2:033/i |
| E | (C) | E | +2 +4 +2 0 +2 +4 +5 | 1:066/i |
| B | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | B | +2 +4 +2 0 +2 +7 +5 | 1:055/i |
| A | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | A | +2 +4 +2 0 +4 +2 0 -1 | 7:002/vii |
| D | $\begin{pmatrix} 9 \\ 8 \end{pmatrix}$ | D | +2 +4 +2 0 +4 +2 0 +2 -7 | 1:033/iv |
| G | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | G | +2 +4 +2 0 +4 +2 0 +7 | 3:002/iii |
| G | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | +2 +4 +2 0 +4 +5 +7 +5 +4 0 | 9:002/v |
| G | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | +2 +4 +2 0 +4 +5 +7 +5 +4 +9 | 9:003/i |
| F | (C) | F | +2 +4 +2 0 +5 +4 +2 | 7:006/iv(a) |
| G | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | +2 +4 +2 +2 +7 +4 +12 | 1:130/iv |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | +2 +4 +2 +4 0 +7 +9 | 5:005/viii(a) |
| G | (C) | G | +2 +4 +2 +4 +5 +4 +5 | 2:021/ii |
| A | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | +2 +4 +2 +4 +5 +7 +5 | 6:001/iv |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | +2 +4 +2 +5 +4 +2 0 | 5:001/x |
| D | (C) | D | +2 +4 +2 +5 +4 +2 +4 | 9:010/ii(c) |
| C | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | C | +2 +4 +2 +5 +4 +9 | 2:044/xvii |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F | +2 +4 +4 +2 +2 +4 | 7:006/i(e) |
| G | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | G | +2 +4 +4 +5 +7 | 2:002/iii |
| D | (C) | D | +2 +4 +5 (remainder not known) | 3:014/i |
| a | (C) | E | +2 +4 +5 -7 0 -7 | 5:004/xi |
| d | (C) | F | +2 +4 +5 -1 -1 -1 | 3:011/ii |
| c | (\emptyset) | G | +2 +4 +5 0 -4 0 | 1:080/ii |
| G | (C) | D | +2 +4 +5 0 +2 +4 | 1:061/i |

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|----------------|-------------------------------|--|-------------|
| E ^b | (ℓ) | B ^b +2 +4 +5 0 +5 0 | 1:040/ii |
| C | (³ ₂) | C +2 +4 +5 +2 0 +2 | 1:008/i |
| B ^b | (C) | B ^b +2 +4 +5 +2 +4 +5 +7 | 1:070/i |
| E | (ℓ) | E +2 +4 +5 +2 +7 0 | 1:018/ii |
| F | (³ ₈) | F +2 +4 +5 +2 +7 +4 | 2:044/xix |
| B ^b | (C) | B ^b +2 +4 +5 +4 0 +2 | 9:006/vii |
| G | (C) | G +2 +4 +5 +4 +2 0 | 2:020/ii |
| E ^b | (³ ₄) | E ^b +2 +4 +5 +4 +2 +4 0 | 1:145/iii |
| A | (³ ₈) | A +2 +4 +5 +4 +2 +4 +5 +4 | 6:003/iii |
| B ^b | (ℓ) | B ^b +2 +4 +5 +4 +2 +4 +5 +7 | 9:011/v(a) |
| C | (ℓ) | C +2 +4 +5 +4 +2 +7 0 | 7:009 |
| G | (C) | G +2 +4 +5 +4 +5 +4 | 1:109/i |
| G | (³ ₄) | G +2 +4 +5 +4 +5 +7 +9 +7 +5 +4 | 9:003/vi(b) |
| F | (C) | F +2 +4 +5 +4 +5 +7 +9 +7 +5 +7 | 2:036/i |
| G | (C) | G +2 +4 +5 +4 +5 +7 +9 +7 +9 | 1:161/ii |
| B ^b | (C) | B ^b +2 +4 +5 +4 +7 +9 +2 | 1:132/i |
| C | (ℓ) | C +2 +4 +5 +5 +4 +2 | 9:014/i(b) |
| G | (³ ₈) | G +2 +4 +5 +5 +4 +5 | 1:077/iv |
| F | (ℓ) | F +2 +4 +5 +5 +5 +4 +2 -5 | 1:060/ii |
| C | (C) | G +2 +4 +5 +5 +5 +4 +2 +4 | 4:001/ii |
| A | (³ ₈) | A +2 +4 +5 +7 -5 -3 -1 0 +2 +4 -8 | 5:005/vi(b) |
| D | (³ ₄) | D +2 +4 +5 +7 -5 -3 -1 0 +2 +4 +5 | 1:015/iii |
| G | (C) | G +2 +4 +5 +7 -5 -1 -5 | 9:010/iv(a) |
| F | (ℓ) | C +2 +4 +5 +7 -2 0 | 10:013 |
| B | (C) | B +2 +4 +5 +7 0 -1 -5 | 1:119/ii |
| F | (C) | F +2 +4 +5 +7 0 -1 -3 | 2:005/ix |
| B ^b | (² ₄) | B ^b +2 +4 +5 +7 0 +2 -5 | 8:011 |
| D | (C) | D +2 +4 +5 +7 +2 +4 | 9:010/ii(a) |

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|----------------|---|--|--------------|
| G | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G +2 +4 +5 +7 +2 +4 +5 +4 +2 0 | 9:002/vii |
| B ^b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B ^b +2 +4 +5 +7 +2 +4 +5 +4 +5 +9 | 1:087/iv |
| C | (C) | C +2 +4 +5 +7 +2 +5 +4 | 4:005/ii |
| A | (\emptyset) | A +2 +4 +5 +7 +2 +7 | 1:164/ii |
| B ^b | $\begin{pmatrix} 2 \\ 4 \end{pmatrix}$ | B ^b +2 +4 +5 +7 +4 0 | 6:017/iii(a) |
| F | (C) | F +2 +4 +5 +7 +4 +9 | 8:002 |
| B ^b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B ^b +2 +4 +5 +7 +5 +4 0 | 5:004/viii |
| C | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | C +2 +4 +5 +7 +5 +4 +2 | 1:009/i |
| D | (C) | D +2 +4 +5 +7 +7 +7 0 | 1:113/i |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F +2 +4 +5 +7 +9 -1 -3 | 1:042/iii |
| D | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | D +2 +4 +5 +7 +9 -1 0 | 1:065/i |
| A | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | A +2 +4 +5 +7 +9 0 +2 | 1:085/iv |
| C | (C) | G +2 +4 +5 +7 +9 +5 | 10:002 |
| G | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | D +2 +4 +5 +7 +9 +7 +5 +4 | 9:007/ii(b) |
| B ^b | (C) | B ^b +2 +4 +5 +7 +9 +7 +5 +7 | 10:016/v(b) |
| C | (C) | C +2 +4 +5 +7 +9 +7 +9 | 2:006/i |
| G | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G +2 +4 +5 +7 +9 +7 +11 | 1:160/ii |
| C | (\emptyset) | G +2 +4 +5 +7 +9 +10 +7 | 1:165/ii |
| D | (C) | A +2 +4 +5 +7 +9 +10 +14 | 1:017/i |
| C | (C) | C +2 +4 +5 +7 +9 +11 +12 +7 +4 +7 | 4:008/i(b) |
| C | (C) | C +2 +4 +5 +7 +9 +11 +12 +7 +5 +7 | 4:003/i |
| F | (\emptyset) | C +2 +4 +5 +7 +9 +11 +12 +7 +9 +7 | 4:006 |
| D | (\emptyset) | D +2 +4 +5 +7 +9 +11 +12 +14 +16 | 1:154/ii |
| A | (\emptyset) | A +2 +4 +7 +2 +7 +4 | 4:004/v |
| C | (\emptyset) | C +2 +4 +7 +5 +4 +2 | 1:008/ii |
| E | (\emptyset) | E +2 +4 +7 +5 +4 +4 | 1:066/ii |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C +2 +5 +5 +5 +5 +7 | 5:006/vii |

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|---|--|---|------------------|-----------|
| F | $\begin{pmatrix} 3 \\ 1 \end{pmatrix}$ | C | +2 +7 -2 0 -3 +2 | 1:005/iii |
| G | (\emptyset) | G | +2 +7 0 +5 +5 +4 | 1:013/iv |

+3

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|----------------|--|----------------|---------------------|--------------|
| B ^b | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | D | +3 -4 -5 -4 -2 -9 | 1:020/iii |
| C | (C) | E | +3 -4 -4 -7 -2 -5 | 1:153/i |
| B | (C) | D | +3 -4 -4 0 0 -7 | 1:023/i |
| G | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B | +3 -4 0 -7 -4 -5 | 1:093/iv |
| B | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | D [#] | +3 -4 0 -5 -4 +2 | 1:102/iv |
| C | (C) | E | +3 0 -4 -2 +3 -4 | 1:153/ii |
| d | (\emptyset) | D | +3 0 +2 +7 +2 +3 | 2:005/ii |
| d | (C) | D | +3 0 +2 +7 +5 +3 | 2:005/i |
| C | (\emptyset) | E | +3 0 +3 -2 +3 -2 | 1:041/ii |
| b | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | B | +3 0 +3 +5 0 +5 | 1:079/iv |
| d | (\emptyset) | D | +3 0 +3 +12 +11 +12 | 1:010/iv |
| g | (C) | G | +3 0 +7 0 +8 +5 | 9:004/iv |
| g | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | +3 0 +7 +5 +3 +8 | 4:017 |
| b | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | B | +3 0 +7 +12 +11 +9 | 1:065/iii |
| d | (C) | D | +3 0 +7 +12 +11 +12 | 4:015/ii |
| A ^b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | +3 +1 0 -2 -4 0 | 1:083/iii . |
| F | (\emptyset) | A | +3 +1 +3 +5 +3 +8 | 5:001/xxv(b) |
| F | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | A | +3 +1 +5 | 1:139/iii |
| f | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | F | +3 +2 -5 0 -10 -5 | 1:115/iv |
| a | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | +3 +2 -1 -1 +7 0 | 10:006/iv(c) |
| b | (C) | B | +3 +2 0 -5 +2 +2 | 1:031/i |

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|----------------|--|----------------|---------------------|--------------|
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | +3 +2 0 -2 -3 -2 | 5:003/v |
| a | (C) | A | +3 +2 0 -1 -5 +7 | 9:005/iii(b) |
| c | (C) | C | +3 +2 0 0 -1 +7 | 1:080/i |
| a | (C) | A | +3 +2 0 +2 -5 +5 | 6:016/ii |
| c | (C) | C | +3 +2 0 +2 +5 +3. | 1:140/i |
| a | (\emptyset) | A | +3 +2 0 +3 +2 -5 | 1:134/ii |
| f | (\emptyset) | F | +3 +2 0 +3 +2 0 +2 | 1:067/ii |
| e | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E | +3 +2 0 +3 +2 0 +3 | 1:002/iii |
| a | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | A | +3 +2 0 +8 +7 +5 | 1:014/i |
| a | (C) | A | +3 +2 +2 +5 +3 +3 | 2:044/viii |
| a | (C) | A | +3 +2 +2 +7 +2 +2 | 1:134/i |
| E ^b | (C) | E ^b | +3 +2 +3 -1 +7 0 | 1:120/i |
| e | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | E | +3 +2 +3 0 -5 0 | 5:001/xii |
| d | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | D | +3 +2 +3 +5 +3 +5 | 2:023/i |
| d | (\emptyset) | D | +3 +2 +5 +3 +7 +5 | 1:074/ii |
| c | (\emptyset) | C | +3 +2 +7 0 +3 +2 | 1:140/ii |
| c | (C) | C | +3 +2 +7 0 +5 +3 | 1:112/i |
| d | (\emptyset) | D | +3 +2 +7 +3 0 +2 | 1:090/ii |
| f | (C) | F | +3 +2 +7 +5 +3 +8 | 1:099/i |
| a | (C) | A | +3 +2 +7 +5 +7 0 | 1:151/iii |
| g | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | G | +3 +3 +3 +3 +3 +5 | 9:001/vi |
| a | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | +3 +3 +7 +7 +12 +12 | 3:018/iii |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | +3 +5 +3 +1 0 +3 | 5:005/vii(b) |
| g | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | +3 +5 +7 -4 +12 -2 | 5:004/i(c) |
| e | (\emptyset) | E | +3 +5 +7 0 +2 0 | 10:001/ii |
| f [#] | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F [#] | +3 +5 +7 +2 +3 +5 | 1:085/iii |
| g | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | +3 +5 +7 +5 +3 +2 | 2:025/v |
| a | (C) | A | +3 +7 -5 0 0 0 | 7:004/i(b) |

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|---|-------------------|----------------------------------|--------------|
| d | (ℓ) | D +3 +7 +2 +3 Q +7 | 1:166/ii |
| d | (ℓ) | D +3 +7 +2 +5 +7 0 | 10:014/i |
| c | (ℓ) | C +3 +7 +5 +7 +5 +3 | 1:064/ii |
| g | (C) | G +3 +7 +12 0 +3 +7 +12 0 +3 | 5:004/i(a) |
| g | (ℓ) | G +3 +7 +12 0 +3 +7 +12 +11 -5 | 2:044/xv |
| g | (ℓ) | G +3 +7 +12 +7 +8 +7 | 10:016/ix |
| g | ($\frac{3}{2}$) | G +3 +7 +12 +10 | 1:126/iii |
| b | ($\frac{3}{2}$) | B +3 +7 +12 +10 +8 +7 +5 +3 | 1:017/iii |
| g | ($\frac{3}{4}$) | G +3 +7 +12 +10 +8 +7 +5 +10 | 9:006/iii |
| g | (ℓ) | G +3 +7 +12 +11 +7 +2 | 1:084/ii |
| d | ($\frac{3}{4}$) | D +3 +7 +12 +15 +19 +11 | 1:074/iv |
| e | ($\frac{6}{8}$) | E +3 +7 +12 +15 +19 +14 | 1:107/iv |
| F | (C) | A +3 +8 -4 0 +5 +8 | 5:006/i |
| A | ($\frac{3}{8}$) | C [#] +3 +8 -2 +7 +5 +7 | 5:005/vi(a) |
| D | (C) | F [#] +3 +8 +3 0 -4 0 | 6:011/iii(b) |
| C | (C) | E +3 +8 +8 +7 +5 +7 | 10:013/i |

+4

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|----------------|-------------------|----------------------------------|-----------|
| B ^b | (ℓ) | B ^b +4 -3 +5 -1 +2 +4 | 1:150/ii |
| a | (C) | C +4 -1 +4 +9 +2 0 | 2:044/i |
| F | (C) | F +4 -1 +7 0 +4 -1 | 1:028/i |
| G | ($\frac{3}{4}$) | G +4 Q -5 Q +4 0 | 4:001/ix |
| D | ($\frac{3}{4}$) | D +4 0 -5 +4 +2 0 | 1:065/iv |
| d | ($\frac{6}{8}$) | F +4 0 -3 -4 -8 | 2:005/iv |
| A ^b | ($\frac{3}{2}$) | A ^b +4 Q 0 +4 0 +2 | 1:035/iii |
| E | (C) | E +4 0 +2 -5 0 +4 | 1:114/i |

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|----------------|-------------------|----------------------------------|---------------|
| G | (C) | G +4 0 +4 +7 -5 -3 | 1:133/i |
| D | ($\frac{6}{8}$) | D +4 0 +4 +7 +4 +2 | 1:156/iv |
| C | ($\frac{3}{4}$) | C +4 0 +5 +2 +6 +2 | 4:019 |
| C | ($\frac{3}{4}$) | C +4 0 +7 +7 +4 +9 | 10:016/xi(b) |
| C | ($\frac{3}{2}$) | C +4 0 +7 +7 +5 +4 | 9:005/ii |
| G | ($\frac{3}{4}$) | G +4 0 +7 +5 +5 +4 | 9:012/vii |
| F | (C) | F +4 0 +7 +7 +11 +7 | 1:124/i |
| B ^b | (C) | B ^b +4 +2 0 -5 0 -5 | 10:007/iii(a) |
| D | (C) | D +4 +2 0 -1 -5 +7 | 1:163/i |
| C | ($\frac{3}{4}$) | C +4 +2 0 -1 0 -5 +4 +7 +5 | 4:002/iii |
| D | (C) | D +4 +2 0 -1 0 -5 +4 +7 +5 | 2:019/i |
| B ^b | (\emptyset) | B ^b +4 +2 0 +2 +4 0 | 1:103/ii |
| C | (C) | C +4 +2 0 +2 +4 +2 | 2:006/ii |
| F | (\emptyset) | F +4 +2 0 +2 +4 +5 | 3:012/iv |
| G | ($\frac{3}{4}$) | G +4 +2 0 +2 +5 +4 | 1:130/iv(a) |
| g | ($\frac{3}{2}$) | B ^b +4 +2 0 +4 -1 +2 | 1:038/iii |
| B | ($\frac{3}{4}$) | B +4 +2 0 +7 -5 +7 | 1:055/iv |
| G | (C) | G +4 +2 +2 +4 +2 +4 | 1:161/i |
| E | (\emptyset) | E +4 +2 +4 0 +4 0 | 1:034/ii |
| F | ($\frac{3}{2}$) | F +4 +2 +4 0 +7 +12 | 9:011/iii |
| C | (C) | C +4 +2 +4 +2 0 -1 | 6:010/ii |
| C | ($\frac{3}{8}$) | C +4 +2 +4 +7 +12 0 | 1:004/i |
| D | (C) | D +4 +2 +5 +4 +5 +2 | 9:004/x(a) |
| A | (C) | A +4 +2 +5 +4 +7 -1 | 1:117/ii |
| G | ($\frac{3}{4}$) | G +4 +2 +5 +4 +9 +7 | 8:015 |
| A ^b | ($\frac{3}{2}$) | A ^b +4 +2 +7 0 -3 +5 | 1:115/iii |
| C | ($\frac{3}{4}$) | C +4 +2 +7 +4 0 +4 | 1:094/iii |
| B ^b | (C) | B ^b +4 +2 +7 +7 +2 +4 | 2:011/ii |

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|---|---|---|-------------------------|--------------------------------|
| a | (C) | C | +4 +4 0 -3 0 +5 | 2:044/v |
| A | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | +4 +4 +2 +2 0 +7 | 4:004/iv |
| D | (C) | D | +4 +4 +4 +2 0 +2 | 9:010/i |
| C | (\emptyset) | C | +4 +4 +7 +7 +12 +11 | 2:022/ii |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F | +4 +4 +7 +7 +12 +12 +16 | 5:005/vii(a) & 7:007/vii(a) |
| a | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | +4 +5 -1 +2 +4 -3 | 2:044/xi |
| D | (C) | A | +4 +5 +4 +2 0 +2 | 1:137/i |
| D | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | D | +4 +5 +4 +2 0 +7 | 5:003/iii |
| C | (C) | C | +4 +5 +7 -1 0 +2 | 3:005/i |
| A | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | +4 +5 +7 +5 +4 0 | 1:101/iv |
| D | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | D | +4 +5 +7 +7 +5 +4 | 2:019/iv |
| G | (\emptyset) | G | +4 +5 +7 +9 +7 +9 | 3:009/ii |
| D | $\begin{pmatrix} 6 \\ 4 \end{pmatrix}$ | D | +4 +5 +7 +9 +7 +12 | 10:011/iii |
| D | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | D | +4 +7 -5 -5 -3 0 | 10:012 |
| G | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | G | +4 +7 -1 +2 +7 0 | 2:024/iv |
| C | (\emptyset) | C | +4 +7 0 +2 +2 0 | 1:089/ii |
| A | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | A | +4 +7 0 +4 +7 -1 | 1:117/iv |
| C | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | E | +4 +7 0 +4 +7 +5 | 1:004/i |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F | +4 +7 +2 -5 -1 +2 | 2:005/iii |
| C | $\begin{pmatrix} 3 \\ 1 \end{pmatrix}$ | C | +4 +7 +4 +2 0 | 1:003/i |
| G | (C) | G | +4 +7 +4 +5 +4 +2 | 1:130/i |
| F | (\emptyset) | F | +4 +7 +4 +9 +5 +7 | 5:001/xxv(c) |
| D | (\emptyset) | D | +4 +7 +5 +4 +2 0 -1 | 2:014/iv |
| G | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | G | +4 +7 +5 +4 +2 0 +7 | 1:013/i |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F | +4 +7 +9 +7 +5 +7 | 5:004/xii |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F | +4 +7 +12 +7 +4 0 | 7:006/ii(a) |
| F | (C) | F | +4 +7 +12 +7 +9 +11 | 5:004/iv |

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|----------------|--|--|------------|
| E | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | E +4 +7 +12 +7 +12 +4 | 2:044/xxi |
| D | (C) | D +4 +7 +12 +11 +9 +7 | 5:001/xi |
| C | (C) | C +4 +7 +12 +14 +12 +14 | 10:005/iii |
| E | (C) | E +4 +7 +12 +14 +16 +14 | 1:082/i |
| D | (C) | D +4 +7 +12 +16 +14 +11 | 9:016 |
| E | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | E +4 +7 +12 +16 +19 +14 | 1:162/iv |
| B ^b | (\emptyset) | B ^b +4 +7 +12 +16 +19 +24 +19 +16 +12 | 1:169 |
| A | (\emptyset) | A +4 +7 +12 +16 +19 +24 +19 +16 +24 | 1:164/i |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F +4 +9 -1 +7 -3 -1 0 | 1:010/iii |
| C | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | C +4 +9 +5 +4 +2 0 | 1:138/iv |
| G | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G +4 +9 +7 +7 0 0 +4 | 2:009/iii |

+5

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|----------------|---|----------------------------------|-------------|
| f | (C) | C +5 -7 -8 -7 -5 0 | 1:067/i |
| F | (\emptyset) | C +5 -7 -8 +4 +5 -7 | 3:012/ii |
| e | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B +5 -7 0 -5 -5 -4 | 1:155/i |
| A | (C) | E +5 -5 -3 -2 -3 -7 | 1:149/i |
| G | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B +5 -5 +3 -4 +1 0 | 1:075/iii |
| c | (\emptyset) | G +5 -4 -6 +4 +5 -4 | 1:016/ii |
| g | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | B ^b +5 -3 -4 +4 0 -3 | 1:022/iii |
| G | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | D +5 -3 -2 0 -7 +2 | 1:133/ii |
| a | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C +5 -1 +4 -3 +2 -5 | 2:044/xiii |
| e ^b | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | G ^b +5 -1 +4 -3 +2 -1 | 1:088/iii |
| d | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | A +5 0 -4 -7 -4 0 | 4:020/iv |
| g | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | D +5 0 -4 -7 0 -12 | 6:009/ii(b) |
| B ^b | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | F +5 0 -3 -7 -5 -8 | 1:132/iv |

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|----------------|--------------------|----------------|----|---|----|----|-----|-------|-------------|
| G | (C) | D | +5 | 0 | -3 | -7 | +2 | 0 | 7:003/iii |
| E | ($\frac{12}{8}$) | B ^b | +5 | 0 | -3 | -7 | +9 | +7 | 1:024/iv |
| B ^b | (C) | F | +5 | 0 | -3 | -5 | -7 | -8 | 5:006/vi |
| F | ($\frac{3}{4}$) | C | +5 | 0 | -3 | -5 | -3 | -7 | 1:148/iv |
| A | ($\frac{6}{8}$) | E | +5 | 0 | -3 | -2 | 0 | -7 | 1:136/iv |
| G | ($\frac{3}{4}$) | D | +5 | 0 | -3 | -2 | 0 | -3 | 3:002/i |
| D | ($\frac{3}{4}$) | A | +5 | 0 | -3 | 0 | +2 | +4 | 4:010/ii |
| G | ($\frac{3}{4}$) | D | +5 | 0 | -3 | +5 | 0 | | 1:133/v |
| E ^b | (C) | B ^b | +5 | 0 | -3 | +5 | +4 | 0 | 1:040/iv |
| g | ($\frac{12}{8}$) | D | +5 | 0 | -2 | -4 | -5 | -7 | 10:003/iv |
| a | (C) | C | +5 | 0 | -1 | +4 | -8 | -3 | 2:044/iii |
| G | ($\frac{3}{8}$) | D | +5 | 0 | 0 | +2 | 0 | 0 | 7:006/vi |
| a | ($\frac{3}{2}$) | B | +5 | 0 | +1 | -2 | +6 | +6 | 1:144/iii |
| e | ($\frac{3}{4}$) | F [#] | +5 | 0 | +1 | +5 | +10 | +5 | 1:019/iii |
| B ^b | ($\frac{3}{4}$) | F | +5 | 0 | +4 | +5 | +7 | +5 | 1:170 |
| C | (C) | G | +5 | 0 | +5 | 0 | -3 | +5 | 1:041/iv |
| e | ($\frac{3}{4}$) | B | +5 | 0 | +5 | +3 | +8 | +3 | 1:077/iii |
| G | ($\frac{6}{8}$) | D | +5 | 0 | +5 | +5 | 0 | +5 | 1:160/iv |
| C | (C) | G | +5 | 0 | +5 | +5 | +4 | +5 | 10:015/iv |
| a | ($\frac{6}{8}$) | E | +5 | 0 | +5 | +7 | +5 | +4 | 1:121/iv |
| B ^b | ($\frac{6}{8}$) | F | +5 | 0 | +5 | +9 | +7 | +5 | 5:001/ii |
| G | ($\frac{6}{8}$) | D | +5 | 0 | +7 | 0 | +9 | 0 +9 | 1:133/vi |
| E | (C) | B | +5 | 0 | +7 | 0 | +9 | 0 +10 | 1:114/ii |
| F | (C) | C | +5 | 0 | +7 | 0 | +9 | +8 | 2:012/iv |
| F | ($\frac{3}{2}$) | C | +5 | 0 | +7 | 0 | +9 | +10 | 1:166/iii |
| a | (C) | E | +5 | 0 | +7 | +5 | +4 | 0 | 6:012/ii |
| B ^b | (C) | F | +5 | 0 | +7 | +7 | +5 | +7 | 1:038/i |
| B ^b | (C) | F | +5 | 0 | +7 | +9 | +10 | +9 | 5:001/xviii |

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|----------------|--|----------------|----|----|-----|-----|-----|-----|--------------|-----|-------------|
| D | (C) | A | +5 | 0 | +7 | +9 | +12 | +10 | 5:002/xiv(d) | | |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | +5 | 0 | +12 | +10 | +9 | +12 | 1:014/iii | | |
| e | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | F [#] | +5 | +1 | -2 | +5 | +6 | +5 | 2:030/iii | | |
| e | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B | +5 | +1 | 0 | +5 | +1 | 0 | 1:125/iii | | |
| G | (C) | D | +5 | +2 | -2 | 0 | +5 | +2 | 1:146/i | | |
| f [#] | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | A | +5 | +2 | -1 | -1 | +4 | 0 | 1:069/iii | | |
| G | (∅) | D | +5 | +2 | 0 | -2 | -3 | -5 | 1:130/ii | | |
| d | (∅) | A | +5 | +3 | +1 | 0 | -2 | -4 | -5 | -7 | 8:007 |
| g | (C) | D | +5 | +3 | +1 | 0 | -2 | -4 | -5 | -4 | 5:003/viii |
| g | (C) | D | +5 | +3 | +1 | 0 | -2 | +1 | 3:003/ii | | |
| e | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F [#] | +5 | +3 | +1 | +3 | +6 | +5 | 2:026/iv | | |
| a | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | E | +5 | +3 | +2 | +3 | +5 | +2 | 2:022/iii | | |
| a | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | A | +5 | +3 | +2 | +3 | +7 | +5 | 3:008/iii | | |
| a | (C) | E | +5 | +3 | +2 | +5 | +5 | -2 | 3:018/ii | | |
| e | (C) | E | +5 | +3 | +3 | +2 | +2 | 0 | 1:075/i | | |
| B | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F [#] | +5 | +3 | +5 | +3 | +2 | 0 | 1:119/i | | |
| g [#] | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | B | +5 | +4 | -3 | +2 | 0 | +5 | 1:071/iii | | |
| C | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | G | +5 | +4 | 0 | +5 | +4 | 0 | 1:002/iv | | |
| a | (C) | E | +5 | +4 | 0 | +7 | +8 | +4 | 1:078/i | | |
| e | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B | +5 | +4 | 0 | +8 | +7 | 0 | +12 | +5 | 1:059/iv |
| c | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | +5 | +4 | 0 | +8 | +7 | 0 | +12 | +10 | 1:096/iv |
| c | (∅) | G | +5 | +4 | 0 | +12 | +10 | -8 | 1:140/iv | | |
| E ^b | (C) | B ^b | +5 | +4 | +2 | 0 | -2 | -3 | -5 | -7 | 1:120/ii |
| A | (C) | E | +5 | +4 | +2 | 0 | -2 | -3 | -5 | 0 | 1:123/i |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | +5 | +4 | +2 | 0 | -2 | -3 | -5 | +7 | 9:005/iv(a) |
| G | (∅) | D | +5 | +4 | +2 | 0 | -2 | -3 | -2 | -3 | 10:011/iv |
| D | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | A | +5 | +4 | +2 | 0 | +2 | -2 | 1:159/iv | | |
| E ^b | (C) | B ^b | +5 | +4 | +2 | 0 | +2 | 0 | 7:005/xi | | |

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|----------------|--|----------------|----|----|----|----|----|----|--------------|---|----|-----------|
| G | (C) | D | +5 | +4 | +2 | 0 | 0 | +2 | 2:027/iii | | | |
| E ^b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B ^b | +5 | +4 | +2 | +2 | +7 | +5 | 1:016/iii | | | |
| C | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | G | +5 | +4 | +2 | +4 | 0 | +2 | 9:007/vii(b) | | | |
| D | (C) | A | +5 | +4 | +2 | +4 | +5 | +7 | 9:010/ii(b) | | | |
| e | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | B | +5 | +4 | +2 | +4 | +5 | +8 | 2:009/iv | | | |
| e | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B | +5 | +4 | +3 | +2 | 0 | +2 | 2:026/iv | | | |
| g | (C) | G | +5 | +4 | +4 | +8 | +7 | +7 | 1:100/i | | | |
| F | (C) | C | +5 | +4 | +5 | -2 | +2 | 0 | 7:006/i(d) | | | |
| g | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B ^b | +5 | +4 | +5 | -1 | +7 | -3 | 1:100/iv | | | |
| a | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | E | +5 | +4 | +5 | 0 | -4 | -2 | 1:151/iv | | | |
| G | (ℓ) | D | +5 | +4 | +5 | 0 | -2 | +5 | 2:003/i(a) | | | |
| g | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | D | +5 | +4 | +5 | 0 | | | 1:126/iv | | | |
| B ^b | (C) | F | +5 | +4 | +5 | 0 | 0 | -2 | 6:008/ii(a) | | | |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | +5 | +4 | +5 | 0 | +2 | -2 | 4:001/i | | | |
| B | (ℓ) | F [#] | +5 | +4 | +5 | 0 | +7 | 0 | 1:039/ii | | | |
| d | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | +5 | +4 | +5 | 0 | +7 | +5 | +7 | 0 | +8 | 4:020/iii |
| F | (C) | C | +5 | +4 | +5 | 0 | +7 | +5 | +7 | 0 | +9 | 2:023/iii |
| G | (C) | D | +5 | +4 | +5 | +2 | -2 | | | | | 2:026/i |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | C | +5 | +4 | +5 | +2 | 0 | -2 | | | | 1:026/iii |
| E ^b | (C) | B ^b | +5 | +4 | +5 | +4 | +5 | +7 | | | | 1:120/i |
| D | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | A | +5 | +4 | +5 | +5 | +7 | +9 | | | | 1:137/iv |
| C | (ℓ) | G | +5 | +4 | +5 | +7 | 0 | +5 | | | | 1:157/ii |
| c | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | +5 | +4 | +5 | +7 | 0 | +8 | | | | 1:104/iii |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | +5 | +4 | +5 | +7 | +4 | +5 | | | | 9:003/iii |
| g | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | D | +5 | +4 | +5 | +7 | +5 | +4 | | | | 2:032/iv |
| C | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | G | +5 | +4 | +5 | +7 | +5 | +5 | | | | 1:025/iv |
| C | (C) | G | +5 | +4 | +5 | +7 | +5 | +9 | | | | 1:105/iv |
| d | (C) | A | +5 | +4 | +5 | +7 | +8 | +7 | | | | 1:124/iii |

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|----------------|-----------------|----------------|--------------------------|--------------|
| c | $\binom{6}{8}$ | G | +5 +4 +5 +7 +8 +7 +5 | 6:005/ii |
| d | (C) | A | +5 +4 +5 +7 +8 +7 +8 | 6:018/iv |
| d | (C) | A | +5 +4 +5 +7 +8 +7 +10 | 1:058/i |
| B ^b | (C) | F | +5 +4 +5 +7 +9 +7 +5 | 5:004/ix |
| D | (C) | A | +5 +4 +5 +7 +9 +7 +9 +10 | 1:156/i |
| B ^b | (\emptyset) | F | +5 +4 +5 +7 +9 +7 +9 +12 | 9:011/i |
| D | (\emptyset) | A | +5 +4 +5 +7 +9 +7 +12 | 5:002/xiv(b) |
| C | (C) | G | +5 +4 +5 +7 +9 +10 +5 | 7:003/vii |
| D | $\binom{3}{4}$ | A | +5 +4 +5 +7 +9 +10 +7 | 7:001/vii |
| G | (C) | D | +5 +4 +5 +7 +9 +10 +9 | 2:041/i |
| C | $\binom{12}{8}$ | G | +5 +4 +5 +7 +9 +10 +12 | 1:008/iv |
| d | (C) | A | +5 +4 +5 +8 +8 +5 | 9:003/ii(b) |
| F | (C) | C | +5 +4 +5 +9 +2 +4 | 3:012/i |
| G | $\binom{3}{4}$ | D | +5 +4 +5 +9 +7 +9 | 2:021/iv |
| e | $\binom{3}{4}$ | B | +5 +4 +7 0 0 +5 | 1:027/iv |
| e | $\binom{3}{2}$ | B | +5 +4 +7 +4 0 -2 | 1:030/iii |
| D | (C) | A | +5 +4 +7 +4 0 +5 | 2:016/i |
| d | (\emptyset) | A | +5 +4 +7 +4 +7 0 | 1:042/ii |
| b | $\binom{3}{4}$ | F [#] | +5 +4 +8 +7 +12 +8 | 9:010/iii |
| C | (\emptyset) | G | +5 +4 +9 -3 +2 0 | 1:009/iv |
| a | $\binom{3}{2}$ | C | +5 +4 +9 | 1:138/iii |
| C | $\binom{3}{8}$ | G | +5 +4 +9 +4 +12 +5 | 2:006/iv |
| B ^b | (C) | B ^b | +5 +4 +9 +5 0 0 | 2:001/iii |
| E ^b | (\emptyset) | B ^b | +5 +4 +9 +7 +10 -9 | 1:024/ii |
| C | (C) | C | +5 +4 +9 +7 +12 0 | 4:001/xii |
| G | (\emptyset) | D | +5 +4 +9 +7 +12 +10 | 5:007/iii |
| G | $\binom{3}{2}$ | D | +5 +5 -3 -2 -3 +2 | 1:011/iii |
| e | $\binom{3}{4}$ | B | +5 +5 +3 +1 +5 -2 | 2:020/iii |

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|----------------|-------------------|----------------|---------------------------|-------------|
| d | (\emptyset) | A | +5 +5 +3 +8 +7 +5 | 9:011/iv |
| e | ($\frac{3}{2}$) | B | +5 +5 +4 0 +7 +12 | 1:061/iii |
| f | (C) | C | +5 +5 +4 +4 +5 0 | 1:115/ii |
| G | ($\frac{3}{4}$) | D | +5 +5 +4 +5 +7 +16 | 9:007/ii(a) |
| D | ($\frac{3}{2}$) | A | +5 +5 +4 +10 +9 +12 | 1:154/i |
| a | (C) | E | +5 +5 +5 0 +8 +8 +8 | 1:151/i |
| c | ($\frac{3}{8}$) | G | +5 +5 +5 +4 +1 +4 | 1:080/iv |
| F | ($\frac{3}{4}$) | C | +5 +5 +5 +4 +2 0 | 1:148/iii |
| F | ($\frac{3}{4}$) | C | +5 +5 +5 +4 +2 +4 | 5:001/i(c) |
| a | (C) | E | +5 +5 +5 +4 +5 +7 | 1:121/i |
| G | (\emptyset) | D | +5 +5 +5 +5 +5 0 -3 +5 | 2:041/ii |
| D | (\emptyset) | A | +5 +5 +5 +5 +5 +5 0 -3 -7 | 3:015/ii |
| D | (C) | A | +5 +5 +5 +5 +5 +9 +5 0 | 5:003/i(a) |
| A | ($\frac{3}{8}$) | E | +5 +5 +5 +5 +7 +9 +5 | 5:005/iii |
| a | (C) | B | +5 +5 +5 +6 +5 +5 +12 | 1:157/iii |
| B ^b | (C) | F | +5 +5 +5 +12 +9 +17 +12 | 1:150/i |
| d | (C) | A | +5 +5 +6 +5 +4 +2 0 | 6:018/i |
| c [#] | ($\frac{3}{4}$) | G [#] | +5 +5 +7 +5 +7 +7 +8 | 1:082/iii |
| G | ($\frac{3}{4}$) | D | +5 +5 +7 +9 +5 +7 | 9:007/v |
| F | (C) | C | +5 +5 +7 +9 +7 +5 | 5:003/ix |
| D | (C) | A | +5 +5 +7 +9 +10 +10 | 1:135/i |
| D | (\emptyset) | A | +5 +5 +7 +9 +10 +12 | 1:017/ii |
| e | ($\frac{3}{4}$) | B | +5 +7 +4 +5 +7 +8 | 2:002/ii |
| D | ($\frac{6}{8}$) | A | +5 +7 +4 +5 +7 +9 0 | 1:049/iv |
| G | (C) | D | +5 +7 +4 +5 +7 +9 +5 | 9:003/iv(c) |
| e | (C) | B | +5 +7 +4 +7 +8 +7 | 1:107/i |
| e | (C) | B | +5 +7 +4 +7 +12 +10 | 3:009/iii |
| B ^b | ($\frac{3}{2}$) | F | +5 +7 +4 +12 +10 -9 | 1:068/iii |

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|----------------|-----------------------------|--|--------------|
| c | (C) | G +5 +7 +5 +4 Q Q | 10:006/ii(b) |
| a | (C) | E +5 +7 +5 +4 Q +5 | 9:005/iii(a) |
| d | (C) | A +5 +7 +5 +4 +5 +7 +8 | 1:143/i |
| C | (C) | G +5 +7 +5 +4 +5 +7 +9 +5 | 1:105/i |
| B | $\left(\frac{12}{8}\right)$ | F [#] +5 +7 +5 +4 +5 +7 +9 +7 | 1:023/iv |
| E | $\left(\frac{12}{8}\right)$ | B +5 +7 +5 +5 Q +5 | 1:127/iv |
| D | $\left(\frac{6}{8}\right)$ | A +5 +7 +5 +5 +7 +5 | 2:008/iv |
| b | $\left(\frac{6}{8}\right)$ | F [#] +5 +7 +5 +7 +8 +7 | 1:111/iv |
| d | (C) | A +5 +7 +5 +7 +8 +10 | 1:143/ii |
| C | (C) | G +5 +7 +5 +9 +7 +5 | 7:004/i(a) |
| b | $\left(\frac{3}{4}\right)$ | F [#] +5 +7 +8 +5 +7 +8 | 7:007/i(c) |
| c | (C) | G +5 +7 +8 +7 0 +12 | 1:140/iii |
| f | (C) | C +5 +7 +8 +7 +4 | 1:158/i |
| g | (C) | D +5 +7 +8 +7 +5 +4 | 2:032/i |
| d | $\left(\frac{3}{2}\right)$ | A +5 +7 +8 +7 +7 +12 | 1:028/iii |
| e | $\left(\frac{3}{4}\right)$ | B +5 +7 +8 +7 +8 +7 | 2:010/iii |
| a | $\left(\frac{3}{2}\right)$ | E +5 +7 +8 +7 +7 Q | 1:165/iii |
| a | $\left(\frac{3}{8}\right)$ | E +5 +7 +8 +8 +8 +10 | 8:001 |
| g | $\left(\frac{2}{4}\right)$ | D +5 +7 +8 +10 +8 +7 | 10:011/ii |
| e | (C) | B +5 +7 +8 +10 +12 | 9:007/viii |
| E | $\left(\frac{3}{4}\right)$ | B +5 +7 +9 0 +7 +9 | 1:098/iv |
| C | $\left(\frac{3}{4}\right)$ | G +5 +7 +9 +7 +5 +5 | 1:005/iv |
| D | (C) | A +5 +7 +9 +7 +5 +7 | 5:007/v |
| B ^b | $\left(\frac{12}{8}\right)$ | F +5 +7 +9 +7 +9 +10 +9 | 1:022/iv |
| D | $\left(\frac{3}{8}\right)$ | A +5 +7 +9 +7 +9 +10 +12 | 9:012/i |
| A | $\left(\frac{3}{4}\right)$ | E +5 +7 +9 +7 +10 +9 | 7:002/i(b) |
| D | $\left(\frac{3}{8}\right)$ | A +5 +7 +9 +9 +7 +12 | 5:002/xiv(e) |
| E | (C) | B +5 +7 +9 +10 +12 0 | 1:034/i |

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|----------------|---|---|-----------------|
| G | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | D +5 +7 +9 +10 +9 +7 | 5:007/vii |
| G | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | D +5 +7 +9 +10 +9 +10 | 5:002/xii & xv) |
| F | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | C +5 +7 +9 +10 +12 +5 +10 +9 +7 | 8:004 |
| D | $\begin{pmatrix} 12 \\ 8 \end{pmatrix}$ | A +5 +7 +9 +10 +12 +5 +10 +9 +9 | 2:037/iv |
| C | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | G +5 +7 +9 +10 +12 +7 +9 | 6:012/iv |
| C | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | G +5 +7 +9 +10 +12 +7 +10 | 9:007/vii(a) |
| B ^b | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | F +5 +7 +9 +10 +12 +9 +7 | 1:054/ii |
| d | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A +5 +8 +7 +5 +4 +7 | 9:004/ii(a) |
| e | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | B +5 +8 +7 +10 +8 +12 +5 | 1:011/iv |
| g | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | D +5 +8 +7 +10 +8 +12 +10 | 2:040/iv |
| a | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E +5 +8 +7 +12 +8 +5 | 1:129/i |
| g | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | D +5 +8 +7 +12 +10 +8 | 4:012 |
| b | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | F [#] +5 +8 +10 +8 +7 +8 +7 | 1:015/iv |
| g | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | D +5 +8 +12 +8 +7 +12 | 1:068/iv |
| F | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | C +5 +9 +5 0 +5 0 | 1:076/iv |
| G | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | D +5 +9 +7 +5 0 -3 | 1:146/ii |
| D | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | A +5 +9 +7 +5 0 +5 | 3:015/iv |
| B ^b | $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ | F +5 +9 +7 +10 +9 +12 | 7:001/v |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G +5 +9 +12 +5 +4 0 +4 | 10:016/xi(a) |
| C | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G +5 +9 +12 +5 +4 0 +5 | 10:016/vii(a) |
| C | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | G +5 +9 +12 +9 +5 0 +2 | 2:015/iv |
| D | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A +5 +9 +12 +9 +5 0 +5 | 2:043/ii |
| A | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | E +5 +9 +12 +17 +12 +10 | 5:001/iv |
| A | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E +5 +9 +12 +17 +16 +19 +16 +12 +7 +10 | 1:164/iv |
| A | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E +5 +9 +12 +17 +16 +19 +16 +12 +7 +12 | 2:017/iv |
| B ^b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F +5 +12 +9 +5 0 +5 | 5:002/iv |

+6 No Entries

+7

| | | | | | | | | | |
|----------------|--|----------------|----|----|----|----|----|----|---------------|
| a | (C) | A | +7 | -1 | 0 | +2 | -5 | +7 | 1:110/ii |
| D | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | D | +7 | -1 | +2 | -5 | +5 | +2 | 2:043/i |
| B ^b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B ^b | +7 | -1 | +7 | 0 | +7 | +2 | 10:016/iii(a) |
| d | (C) | D | +7 | 0 | 0 | +7 | 0 | +8 | 1:026/i |
| E ^b | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | E ^b | +7 | 0 | +5 | +2 | +7 | +5 | 1:064/iii |
| g [#] | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G [#] | +7 | 0 | +8 | -1 | +7 | 0 | 1:102/iii |
| a | (C) | A | +7 | +2 | +3 | 0 | +7 | +2 | 1:094/i |
| b | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | B | +7 | +2 | +3 | +7 | 0 | +8 | 1:033/iii |
| a | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | A | +7 | +2 | +3 | +8 | +2 | +7 | 1:094/iv |
| G | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | G | +7 | +2 | +4 | 0 | +7 | +5 | 1:141/iii |
| g | (C) | G | +7 | +3 | -1 | 0 | +3 | +2 | 2:039/iv |
| d | (\emptyset) | D | +7 | +3 | 0 | -1 | -5 | 0 | 1:026/ii |
| c | (C) | C | +7 | +3 | 0 | -1 | +2 | -1 | 1:048/i |
| c | (C) | C | +7 | +3 | 0 | -1 | +5 | +2 | 1:056/iii |
| g | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | G | +7 | +3 | 0 | +7 | +3 | 0 | 10:003/ii |
| c | (\emptyset) | C | +7 | +3 | +2 | 0 | -1 | 0 | 1:064/iv |
| d | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | D | +7 | +3 | +2 | 0 | -1 | +7 | 2:018/iii |
| a | (\emptyset) | A | +7 | +3 | +2 | 0 | +5 | +3 | 1:129/ii |
| c | $\begin{pmatrix} 3 \\ 8 \end{pmatrix}$ | C | +7 | +3 | +5 | +3 | +2 | 0 | 1:112/iv |
| b | (C) | B | +7 | +3 | +7 | +2 | +7 | 0 | 1:047/i |
| G | (C) | G | +7 | +4 | 0 | +7 | +7 | +7 | 2:024/i |
| A | (\emptyset) | A | +7 | +4 | 0 | +9 | +7 | +5 | 1:149/ii |
| D | (C) | D | +7 | +4 | +5 | +4 | +2 | +4 | 2:014/i |

| | | | |
|----------------|--|------------------------------------|-------------|
| F | (C) | F +7 +4 +5 +4 +5 +2 | 8:013 |
| d | (C) | D +7 +5 +3 +1 | 1:139/i |
| g | (C) | G +7 +5 +3 +2 +3 0 | 5:004/ii |
| c | (C) | C +7 +5 +4 +2 0 -1 | 4:005/i |
| B ^b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B ^b +7 +5 +4 +2 0 +2 | 6:016/iv |
| G | (C) | G +7 +5 +4 +2 0 +7 | 1:128/i |
| C | (C) | C +7 +5 +4 +5 +4 +2 | 2:015/i |
| F | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F +7 +5 +4 +7 +5 +4 | 1:148/v(a) |
| F | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | F +7 +5 +4 +9 +7 +9 | 9:001/ix |
| b | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | B +7 +5 +5 +3 +3 +2 | 2:031/iii |
| d | (C) | D +7 +5 +7 +3 +7 +5 | 1:168 |
| D | (\emptyset) | D +7 +5 +7 +9 +7 0 | 2:042/ii |
| A | (C) | A +7 +7 +2 +4 0 +2 | 1:037/i |
| f [#] | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | F [#] +7 +7 +3 0 +7 +3 | 1:117/iii |
| e | (C) | E +7 +7 +3 0 +8 +10 | 5:005/ii(b) |
| F | (\emptyset) | F +7 +7 +4 0 +2 -1 | 1:124/ii |
| G | (\emptyset) | G +7 +7 +4 0 +2 +4 | 1:061/ii |
| F | (C) | F +7 +7 +4 0 +12 +9 | 2:007/i |
| C | (C) | C +7 +7 +4 +2 0 +4 | 1:105/ii |
| b | (C) | B +7 +7 +7 -5 0 0 | 1:152/iii |
| e | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | E +7 +7 +7 +7 +5 +7 | 1:130/iii |
| e | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | E +7 +7 +7 +8 +7 +5 +5 +5 | 1:161/iii |
| b | (C) | B +7 +7 +7 +8 +7 +5 +7 +5 | 1:107/iii |
| e | (C) | E +7 +7 +8 +5 +7 +4 +7 | 2:013/i |
| B ^b | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | B ^b +7 +7 +12 +5 +4 +2 | 1:100/iii |
| E ^b | $\begin{pmatrix} 3 \\ 2 \end{pmatrix}$ | E ^b +7 +7 +12 +5 +9 +14 | 7:005/i(c) |
| d | (C) | A +7 +8 +4 +5 +7 +8 | 1:074/i |
| a | $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$ | E +7 +8 +5 +3 +1 0 | 7:008 |

| | | | |
|----------------|----------------------------|----------------------------------|-----------|
| b | $\left(\frac{3}{4}\right)$ | B +7 +8 +7 +5 +3 0 | 1:097/iii |
| f | $\left(\frac{6}{8}\right)$ | F +7 +8 +7 +7 +8 +7 | 1:051/iv |
| G | $\left(\frac{3}{4}\right)$ | G +7 +9 +7 +5 +4 0 | 9:002/i |
| B ^b | (C) | B ^b +7 +9 +7 +5 +4 +2 | 2:032/iii |
| F | (C) | F +7 +9 +7 +9 +5 +7 | 6:004/iv |
| E | $\left(\frac{6}{8}\right)$ | E +7 +12 0 +14 +2 +16 | 1:018/iv |
| D | $\left(\frac{3}{4}\right)$ | D +7 +12 +7 | 3:014/iv |
| e | $\left(\frac{3}{4}\right)$ | E +7 +15 +14 +7 -1 0 | 1:075/iv |

+8

| | | | |
|----------------|-----------------------------|-----------------------------------|-------------|
| g | (C) | G +8 -1 +8 +7 +3 +5 | 2:039/ii |
| d | $\left(\frac{12}{8}\right)$ | D +8 +2 +3 +5 +7 +5 | 1:139/iv |
| b | (C) | B +8 +2 +7 +7 +7 0 | 1:111/i |
| b | $\left(\frac{3}{4}\right)$ | F [#] +8 +5 +7 +5 +7 +8 | 1:063/iv |
| f [#] | $\left(\frac{3}{2}\right)$ | C [#] +8 +7 0 +3 +12 +10 | 1:037/iii |
| e | $\left(\frac{3}{2}\right)$ | B +8 +7 +5 +3 -4 +5 | 2:027/i |
| a | (C) | A +8 +7 +5 +3 +2 0 | 1:003/iii |
| c | (C) | G +8 +7 +5 +4 +5 0 | 9:012/iv |
| c | $\left(\frac{3}{2}\right)$ | G +8 +7 +5 +4 +5 +7 | 7:005/vii |
| c | (C) | G +8 +7 +5 +4 +10 +8 | 9:004/vi(a) |
| a | (C) | E +8 +7 +5 +4 +13 +12 | 1:030/i |
| F | $\left(\frac{3}{4}\right)$ | A +8 +7 +8 +7 +5 +4 +2 | 1:090/iv |
| c | (\emptyset) | G +8 +7 +8 +7 +5 +4 +5 | 1:048/iv |

+9

| | | | | |
|---|-----------------|---|--------------------|---------|
| D | (\emptyset) | D | +9 +7 +7 +7 +5 +4 | 2:035/i |
| D | (C) | A | +9 +7 +7 +10 +9 +7 | 1:033/i |

+10 No Entries+11 No Entries+12

| | | | | |
|---|---|---|-------------------------|--------------|
| a | (C) | A | +12 +10 +8 +7 +5 +3 | 10:006/iv(a) |
| e | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | B | +12 +10 +8 +7 +6 +5 | 2:003/ii |
| d | (C) | A | +12 +10 +8 +7 +8 +7 | 1:090/i |
| A | ($\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$) | A | +12 +11 +9 +7 +5 +4 | 1:117/i |
| G | (C) | G | +12 +11 +12 +7 +12 | 1:161/ii |
| D | ($\begin{smallmatrix} 12 \\ 8 \end{smallmatrix}$) | D | +12 +11 +12 +16 +12 +14 | 1:017/iv |

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APPENDIX (E)

Index of First Lines, Titles, and Sub-titles for Vocal Works

A - BEHOLD

| | |
|--|--------------|
| A severa battaglia | 6:021 |
| <u>Additional Song in 'Camilla'</u> | 5:008 |
| <u>Additional Songs in 'Thomyris'</u> | 5:007 |
| <u>The Agreement of the Gods</u> | 10:011/i |
| Ah! Foolish Strephon, change thy strain | 10:018/iii |
| Ah, simple boy, your boasted sense | 6:010/iv |
| Ah, sweet Adonis form'd for joy | 5:001/iii |
| Ah! Venus lost, thy charms no more | 5:001/vii |
| All' horche stringero, bel che mi piagò | 6:018/iv |
| Al' horch' un guardo solo | 6:018/iii |
| All the joys of pow'r shall charm thee | 5:004/viii |
| All thy works praise thee, O Lord | 9:007/iv |
| Alleluia, alleluia | 9:011/v(b) |
| Airy Cloe, proud and young | 6:006/i |
| <u>Alexis</u> | 6:002 |
| Amintor fir'd by this disdain | 6:006/iii |
| And in that day shall ye say, praise the Lord | 9:004/viii |
| Angelic song, celestial measure | 5:005/x(c) |
| <u>Apollo and Daphne</u> | 5:003 |
| Apollo heard the foolish swain | 6:002/iii |
| Arise! black storms and tempests, rise | 5:001/xxii |
| As beauty's goddess from the ocean sprung | 6:001/i |
| As for me, I will be talking of thy worship | 9:002/iv |
| As it was in the beginning, is now and even shall be | 9:005/x(b) |
| As swift as time put round the glass | 8:001 |
| As Sylvia in the forest lay | 7:008 |
| Ascribe unto the Lord, O ye kindreds of the people | 9:011/iii |
| <u>A Ballad on Quadrille</u> | 8:010 |
| Barbaro ciel perchè un sì dolce | 10:006/iii |
| Be thou assistant with the sacred Nine | 7:007/i(c) |
| Beatus vir qui non abiit | 9:013(a) |
| The beauties of your mind proclaiming | 5:004/vii(b) |
| <u>Beauty and Music</u> | 8:013 |
| Beauty now alone shall move him | 5:001/xii |
| Behold! again to her I bow | 5:003/ii |
| Behold, fair Liberty attend | 7:005/x |

BEHOLD - CLEORA

| | |
|--|--------------|
| Behold, from my celestial throne | 5:005/ii(b) |
| Behold, God is our salvation | 9:004/v(b) |
| Beware my Thyrsis how you prove | 6:010/ii |
| Blessed is the man that feareth the Lord | 9:001/i(b) |
| The blessings of a golden age | 7:008/xii |
| Bright Aurora, gayly smiling | 7:008/vi |
| Bright Cloe's eyes and airy shape | 6:016/ii |
| Britain hail, all hail to thee | 6:001/ii |
| <u>The Britannia</u> | 6:012 |
| <u>Britannia and Augusta</u> | 7:005 |
| Britannia heard the notes diffusing wide | 6:001/iii |
| But joy cometh in the morning | 9:003/iv(c) |
| But tell, O tell me by what happy pow'r | 7:008/xi |
| By great Cecilia's influence fir'd | 5:005/vii(b) |
| By the word of his mouth were the heavens made | 9:012/v |
| | |
| Caelia, all the pow'r you have | 7:002/v(b) |
| <u>Camilla, Additional Song in</u> | 5:008 |
| <u>A Cantata for 2 voices and instruments</u> | 7:011 |
| Cares on a crown attending | 5:007/i |
| <u>The Carousers</u> | 10:016 |
| <u>Castabella going to sea</u> | 8:004 |
| Cease, Apollo, to persuade me | 5:003/xv(b) |
| Cease to sooth thy fruitless pain | 5:003/vi |
| Cease your vain teasing | 5:001/vi |
| Cease valiant hero, cease to grieve | 5:013 |
| Celimena of my heart | 8:002 |
| Chandos: <u>A piece of Music for the Duke of</u> <u>Chandos's Birth Day</u> | 7:010 |
| Charmer of my soul away | 5:004/xi |
| Charming goddess | 7:006/ix |
| Charming sounds that sweetly languish | 6:002/ii |
| Ch' dio fermata troppo sensibili | 10:006/iv(c) |
| Chirping warblers, tune your voices | 5:001/xv(b) |
| <u>Circe</u> | 8:016 |
| <u>The city ladies and country lass</u> | 8:009 |
| Cleander heard not this advice | 6:030/ii |
| Cleora sat beneath a shade | 6:008/i |

CLOE - EYES

| | |
|--|---------------|
| <u>Cloe</u> | 6:006 |
| Cobham: <u>Serenata on the marriage of Lord Cobham to Mrs. Anne Halsey</u> | 7:003 |
| Colin, with a scornful face | 6:016/v |
| Come, sweet repose, thou welcome guest | 5:001/xiii |
| Comus here, and Bacchus join | 7:007/vii(b) |
| <u>The Coquet[te]</u> | 6:006 |
| Conqu'ring heroes fam'd in story | 5:005/v(b) |
| <u>Corydon</u> | 6:005 |
| Corydon but ill could bear | 6:016/iii |
| The countenance of the Lord is against them | 9:020/iv |
| Crudele ingrata, e' questa la fedelta | 10:006/i |
| Cujus participatio ejus | 9:014(d) |
| <u>Cupid and Scarlatti</u> | 6:026 |
| Cupid, Cupid bend thy bow | 5:001/viii(a) |
| | |
| Dalla pesca ò donne belle | 6:019 |
| <u>Damon and Celimena, A Dialogue between</u> | 8:002 |
| Damon, who long adored this sprightly maid | 6:014/iii |
| <u>The Death of Dido</u> | 5:004 |
| Delightful vision, pleasing dream | 5:004/iv |
| Devonshire: <u>An Ode on the death of the Duke of Devonshire</u> | 7:005 |
| <u>A Dialogue between Damon and Celimena</u> | 8:002 |
| <u>Dido, The Death of</u> | 5:004 |
| Dite non mi lagno contento | 10:006/ii(b) |
| <u>Dorinda</u> | 8:003 |
| Dorus, wing'd with swift desire | 6:008/iii |
| | |
| Enliv'ning music revives us when sick | 10:012 |
| Et erit tanquam lignum | 9:013/i(c) |
| Ev'ry strife and ev'ry jar | 7:006/viii |
| The eyes of all wait upon thee, O Lord | 9:018/iii |
| The eyes of the Lord are over the righteous | 9:020/iii |

| | |
|--|-----------------------------------|
| Fair blooming creature! each tender feature | 5:003/v |
| Fairest mortal, stay and hear | 5:003/xii |
| Fame and Isis joined in one | 6:022/i |
| Fame, your glories never dying | 5:004/vii(a) |
| Fame of Dorinda's conquests brought | 8:003 |
| Farewell Venus, welcome pleasure | 5:001/x |
| Father Peneus! Hear me, aid me! | 5:003/xv(a) |
| The fear of the Lord is the beginning of wisdom | 9:001/ix |
| Feeble Cupid, vain deceiver | 5:003/iv |
| Fly care and anguish far away | 6:008/iv |
| Fly Fame, and tell this spacious circle round | 7:008/xxi |
| Foolish love, I scorn thy darts | 10:007/i |
| Foolish shepherds, don't deceive | 6:015/iv |
| Fonte, fonte adorato | 6:023 |
| For all the world shall worship thee | 9:006/iii 9:020/vii |
| For behold, from henceforth all generations | 9:005/iv(b) |
| For faithful is the word of God | 9:012/4 |
| For he cometh to judge the earth | 9:011/iv |
| For he hath regarded the lowliness of his handmaiden | 9:005/iii(b) |
| For he shall never be moved | 9:001/vi |
| For he that is mighty hath magnified me | 9:005/v |
| For his wrath endureth for a twinkling of an eye | 9:003/iv(b) |
| For I know that the Lord is great | 9:008/iv 9:009/iv 9:010/iii |
| For the Lord hath pleasure in his people | 9:007/iii(a) |
| For the Lord is great and cannot worthily be praised | 9:011/ii |
| For thy loving-kindness is better than the life | 9:020/ii |
| Fragrant Flora, haste t'appear | 6:003/i |
| From the blissful realms above | 7:006/iv(b) |
| From yon expanded skies and azure plains | 7:008/v |
| Furie dell' erebo, mostri terribili | 10:006/iv(b) |
| Gay charmer, to befriend thee | 6:005/ii |
| The generation of the faithful shall be blessed | 9:001/iii(b) |
| Genius of Britain, give thy sorrow o'er | 7:005/xii(a) |

GENTLE - HE RULE

| | |
|--|-----------------------------|
| Gentle Morpheus, still relieve me | 5:004/v |
| Gentle slumbers, life relieving | 5:001/xiv |
| Gently smooth thy flight, O Time | 7:005/xiii |
| Give me a bowl, an ample bowl | 10:016/iii(b) |
| Gladly we our tribute bring | 7:006/x |
| Gloria patri et filio | 9:014(f) |
| Glory be to God on high | 9:004/iii |
| Glory be to the Father, and to the Son | 9:004/x(b) 9:005/x(a) |
| The god of love had lost his bow | 6:015/i |
| The god of love who heard my prayer | 6:009/iii |
| The god then summon'd ev'ry muse t'appear | 6:004/iii |
| <u>Good advice to a young lady about to marry an old man</u> | 8:005 |
| The graces and the wand'ring loves | 8:007 |
| Great George! whose azure emblems of renown | 7:005/vi |
| Great is the Lord, and great is his pow'r | 9:007/vi |
| Great is the Lord, and marvellous | 9:002/ii |
| Great Phoebus, who in thy unwearied race | 7:007/i(b) |
| | |
| Hail Cambria! Long to fame well-known | 7:004/ii |
| Hail Queen of Islands, hail illustrious fair | 7:008/i |
| Hail, source of blessings to our Isle | 7:004/vi(b) |
| Hallelujah | 9:002/viii(b) 9:010/v(b) |
| Halsey: <u>Serenata on the marriage of Lord Cobham to Mrs. Anne Halsey</u> | 7:003 |
| An hapless shepherd on the plain | 6:013/ii |
| Happiest day of all the year | 7:007/iii |
| Happy morn such gifts bestowing | 7:004/iii |
| Hark! Hark! methinks I hear the seamen call | 8:004 |
| Hark! the trumpet sounds to arms | 6:030/iii |
| Harmonious son of Phoebus, see | 6:026/ii |
| He hath dispersed, he hath given to the poor | 9:001/viii |
| He hath filled the hungry with good things | 9:005/viii |
| He hath put down the mighty from their seat | 9:005/vii(b) |
| He hath shewed strength with his arm | 9:005/vi(b) |
| He rememb'ring his mercy hath holpen his servant | 9:005/ix |
| He ruleth with his pow'r forever | 9:006/viii |

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|---|--------------|
| He shall not be afraid of any evil tidings | 9:001/vii(b) |
| He turneth the sea into dry land | 9:006/vi |
| Hear me mourning Princess, hear me | 5:004/xyiii |
| Heav'nly muses tune your lyres | 7:004/v(a) |
| Help me love, I sigh, I die | 5:002/iii |
| Hence will I hasten to some dismal cave | 5:002/viii |
| Hermes, by the doom of Jove | 5:004/xvi |
| His mouth shall speak the praise | 9:007/viii |
| His seed shall be mighty upon the earth | 9:001/i |
| Hope beguiling, like the moon and ocean smiling | 10:018/iv |
| How blest is a soldier | 5:007/i |
| How happy are we, how airy, how free | 5:003/iii |
| How long, unhappy Isle, shall civil jars annoy thee | 6:012/i |
| How pleasant a sailor's life passes | 10:011/i |
| How pleasant is ranging the fields | 5:001/i |
| How silly's the heart of a woman | 5:001/ix |
| Humber, renown'd, and bright Sabine replied | 6:022/iii |
| Hymen, source of human bliss | 7:006/ii(b) |

| | |
|--|--------------|
| I own the new arising light | 7:005/xii(b) |
| I regard not outward graces | 6:016/vi |
| I will be glad and rejoice in thee | 9:018/ii |
| I will give thanks unto thee, O Lord | 9:018/i |
| I will go into thine house with burnt offerings | 9:006/iv |
| I will magnifie thee, O God, my King | 9:002/i |
| I will magnifie thee, O Lord, for Thou has set me up | 9:003/i |
| If I have wine of the best growth | 10:016/ii |
| If you by sordid views misled | 8:005 |
| In domum Domini ibimus | 9:014(b) |
| In grateful chorus let us raise | 5:005/xi |
| In loftiest lays, let Anna's praise | 7:008/xvi |
| In London town there lived well-known a doctor | 10:011/iii |
| <u>[In praise of Music]</u> | 6:032 |
| In storms of ill while here w'are tossed | 7:001/iv |
| In tender sighs he silence breaks | 7:003/v |
| In vain the god of Sleep bestows | 5:004/ii |

| | |
|---|----------------|
| Io! Anna! loudly sing | 7:008/xxii |
| <u>The Island of Beauty</u> | 6:001 |
| | |
| The joyful trumpet sounding | 7:008/xx |
| <u>Jephtha</u> (or <u>Jephthe</u>) | 9:023 |
| | |
| Kind and tender, I surrender | 5:002/xiii |
| Kindly fate at length release me | 6:011/i |
| Kindly Phoebus, we receive | 7:007/v(b) |
| <u>Kitty the females glory</u> | 10:011/iv |
| | |
| Laetatus sum in his quae dicta | 9:014(a) |
| Lands remote the loss will hear | 7:005/v |
| Leave me silly shepherd, go | 6:006/ii |
| Leave me then my fate bewailing | 5:004/xvii |
| Let ev'ry tender passion feel | 5:001/xxiii(b) |
| Let him that fears to drink and live | 10:016/iv |
| Let his heart my torment know | 5:001/viii(b) |
| Let Israel rejoice in the Lord | 9:007/v & ix |
| Let me die renown'd in story | 5:004/xiv |
| Let me the torment feel | 5:002/vi |
| Let the boundless joy | 7:008/ii |
| Let the earth and all that dwell therein | 9:012/viii |
| Let the praise of God be in their mouth | 9:007/ii(b) |
| Let the saints be therefore joyful with glory | 9:007/iii(c) |
| Let the sprightly trumpet sound | 7:007/ix |
| Let your streams be clearly waving | 6:022/ii |
| Life and nature, faults and graces | 5:005/vi(b) |
| The List'ning muses all around her | 7:003/iii |
| Lo, I who happiness bestow | 7:006/vi |
| Lofty birth and honours shining | 7:005/ix |
| Look round thy wide extended shore | 7:001/ii |
| The Lord delivereth the souls of his servants | 9:020/v |

| | |
|--|---------------|
| The Lord is King | 9:022 |
| The Lord shall set the needy free | 9:016 |
| Lord, thou art become gracious unto thy land | 9:004/ii(b) |
| Love and pleasure gaily flowing | 6:003/iii |
| Love and the graces smiling | 6:007/iii |
| Love approaching, sorrow flying | 5:004/vi |
| Love frowns in beauteous Myra's eyes | 6:007/i |
| Love I feel the pow'r divine | 10:007/iii(a) |
| Love inspiring, sounds persuading | 6:026/iv |
| Love, spread all thy sweet treasures | 10:020 |
| Lovely Isle so richly blest | 6:001/iv |
| The lover for the favour presses | 5:004/ix |

| | |
|--|--------------|
| Ma se tardi un sol momento | 6:017/iii(b) |
| <u>Magnificat</u> | 9:005 |
| Mark how when sullen clouds appear | 6:007/ii |
| <u>Massaniello, The Music in</u> | 5:006 |
| Matchless charmer, thine shall be | 6:004/ii |
| <u>The Meditation</u> | 7:001 |
| Menalcas once the gayest swain | 6:010/i |
| <u>Miranda</u> | 6:004 |
| Miranda's tuneful voice and fame | 6:004/i |
| Mirar il car ogetto | 6:024 |
| The muses once to Phoebus came | 6:029 |
| <u>The Music in Massaniello, or a Fisherman Prince</u> | 5:006 |
| My soul doth magnify the Lord | 9:005/ii |
| <u>Myra</u> | 6:007 |
| <u>Myrtillo and Laura</u> | 5:002 |
| Myrtillo, would you woo me | 5:002/ii |

| | |
|---|------------|
| Nature alone can love inspire | 5:003/xvii |
| Nay more, to heighten and secure thy joy | 7:008/ix |
| Ne'er let a lover his hope give over | 5:002/iv |
| <u>Nell' arie tutti stromenti all' ottava</u> | 6:016 |
| <u>A New Figary</u> | 8:015 |

NO MORE - OH LOVE

| | |
|---|----------------|
| No more Britannia, sigh no more | 6:012/iv |
| No more deny me, Oh cease to fly me | 5:003/vii |
| No more let mortal heart | 5:001/xxiv |
| No more let sorrow pain you | 5:007/iii |
| No, no, no, the proof of love | 5:002/v |
| No, no, vain world thy joys are frail | 7:001/i |
| No thunder e'er shall blast thy boughs | 5:003/xvi |
| Non ti bastava oh Clovi [<u>i.e.</u> Clori?] | 6:025 |
| Not all thy riches, pomp or pow'r | 7:001/iii(b) |
| Not yet, O Fame, dost thou display | 7:004/iv |
| Now all ye swains and lasses | 5:002/xii & xv |
| Now come love's plague | 8:015 |
| Now fill again, it is no waste | 10:016/vi |
| Now Hymen at the altar stands | 7:003/vi |
| Now let it storm, let it blow, let it freeze | 10:016/vii(b) |
| Now my darling sons rejoice | 5:005/iii |
| Now rise we to the mansions of the blest | 5:005/ix |
| Now shall Augusta's sons their skill impart | 7:005/viii |
| Now the propitious gods begin to pour | 7:008/xvii |
| Now you move me with complaining | 5:002/ix |
| | |
| O be joyful in God all ye lands | 9:006/i |
| Oh believe me; no, no, you'll deceive me | 5:001/xx(b) |
| O come hither and behold the works of God | 9:006/v |
| O come, let us sing [unto the Lord] | 9:019 |
| O extasie [<u>sic</u>] of joy! beyond compare | 7:008/vii |
| Oh fading joy, hard fated love | 5:001/xix |
| O give thanks unto the Lord | 9:007/i |
| O god of love, what human art | 8:015 |
| O God, thou art my God, early will I seek thee | 9:020/i |
| Oh happy Myrtillo, no more say I slight you | 5:002/vii |
| O happy realms! with such a monarch blest | 7:008/xv |
| O harmony! how wond'rous sweet | 6:004/iv |
| Oh, I feel the friendly blow | 5:004/xix |
| O Lord, how glorious are thy works | 9:004/iv |
| O Lord, my God, I cried unto thee | 9:003/ii(b) |
| Oh love thou know'st my anguish | 6:009/ii(b) |

OH MY - PEACE

| | |
|---|---------------------------------------|
| Oh my anguish, how I languish | 5:002/xi |
| O my God, I will give thanks unto thee | 9:003/vi(b) |
| O most transporting blessing | 7:008/x |
| O praise God in his holiness | 9:002/v(a) |
| O praise our God, ye people | 9:006/ix 9:020/vi |
| O praise the Lord, and be joyful for this day is born | 9:012/ix |
| O praise the Lord, for the Lord is gracious | 9:008/iii 9:009/iii 9:010/ii(b) |
| O praise the Lord, laud ye the name of the Lord | 9:008/i 9:009/i 9:010/i |
| O praise the Lord with one consent | 9:011/v(a) |
| O sing unto the Lord [...?] | 9:021 |
| O sing unto the Lord a new song | 9:011/i |
| O sing unto the Lord with thanksgiving | 9:007/vii(a) |
| Oh the pleasure has no measure | 5:002/xiii |
| Oh thou, with ev'ry virtue crowned | 7:004/vi |
| Oh welcome gentle death | 5:001/xxi |
| Oh what pleasures will abound | 10:011/vi |
| Occhi parlate dite all' mio bene | 6:018/ii |
| <u>Ocean's Glory, or A Parley of the Rivers</u> | 6:022 |
| O'er Cambria's distant hills | 7:004/i(c) |
| <u>On English Beauty</u> | 6:001 |
| On fam'd Arcadia's flow'ry plains | 6:014/i |
| On love what greater curse can fall | 5:001/xviii |
| On Rosalind, so many graces wait | 6:016/iv |
| On silver Tyber's vocal shore | 6:026/i |
| <u>[On St. Patrick's Day]</u> | 6:031 |
| On the rising dawn of light | 8:015 |
| <u>Orestes</u> | 10:020 |
| Our happy nation's now restored to peace | 5:006/ii(a) |
| <u>A Parley of the Rivers, Ocean's Glory</u> | 6:022 |
| <u>Pastora</u> | 6:014 |
| Pastora fled t'a shady grove | 6:014/iv |
| <u>Pastoral</u> | 10:018 |
| <u>Peace, Apollo, Britain</u> | 7:008 |

| | |
|---|------------------------|
| Per sentier fiorito, e molle | 6:020 |
| <u>Perseus and Andromeda</u> | 10:011 |
| <u>A piece of music for His Grace the Duke of</u> <u>Chandois's [sic] Birthday</u> | 7:009 |
| Piu ch'io mi lagno oh dio | 6:017/ii |
| Plants and flowers, the sweets of nature | 6:022/iv |
| The play of love is now begun | 8:015 |
| The pleas'd musician heard with joy | 6:026/iii |
| Pleasure and delight shall meet thee | 5:013 |
| Plorate colles, dolete montes | 9:023 |
| Poetry and painting with music join | 5:005/viii(b) |
| Praise him in his noble acts | 9:002/vi(b) |
| Praise him in the sound of the trumpet | 9:002/vii |
| Praise him upon the lute and harp | 9:001/viii(a) |
| Praise the Lord with harp, sing praises unto him | 9:012/ii |
| Praise the Lord, ye house of Israel | 9:008/vi 9:010/v(a) |
| Praise the Lord, ye house of Levi | 9:008/vii |
| Prepare, O love, the happy day | 10:008 |
| Preserve, O'urn, his silent dust | 7:005/xi |
| <u>Princess of Wales, Ode for the Birthday of H.R.H.</u> | 7:004 |
| | |
| <u>Quadrille, A ballad on</u> | 8:010 |
| Quae ad pacem sunt Jerusalem | 9:014(e) |
| Queen of Cities, leave a while thy beauteous smile | 7:005/iii |
| | |
| <u>The Rape of Helen</u> | 10:019 |
| Rejoice in the Lord, O ye righteous | 9:012/i |
| Riches and plenteous shall be in his house | 9:001/iv |
| Rise, goddess of immortal fame | 7:004/i(b) |
| Rouse, and conquest lies before you | 6:011/iii(b) |
| Rouse ye brave, for fame and glory | 5:007/iv |
| Royal George to Britain hasting | 8:006 |

| | |
|---|--------------|
| A sad example of despair | 5:004/xx |
| Save me, with joy possess me | 5:008 |
| Se ritorni' amato bene | 6:017/iii(a) |
| Sed in lege Domini voluntas ejus | 9:013/i(b) |
| See! from the silent grove Alexis flies | 6:002/i |
| See the god of chaste desire | 7:006/iii |
| See, the song new life inspires | 7:004/v(b) |
| <u>Serenata on the Marriage of Lord Cobham to</u> <u>Mrs Anne Halsey</u> | 7:003 |
| Shall I return or no | 5:003/xiii |
| She sigh'd and would have farther said | 6:012/iii |
| The shepherd rose, he gazed around | 6:005/3 |
| Shepherd, this I've done to prove thee | 6:006/iv |
| Shepherds, would you hope to please us | 6:014/ii |
| Sicut erat in principio | 9:014(g) |
| Silly shepherd, what d' ye mean | 7:002/iii |
| Sing praises unto the Lord, O ye saints of his | 9:003/iii |
| Sing praises unto God, O how wonderful art thou | 9:006/ii |
| Sing unto God, O ye kingdoms of the earth | 9:006/vii |
| Sing unto the Lord a new song, sing praises lustily | 9:012/iii |
| Sing unto the Lord, for he hath done excellent things | 9:004/ix |
| S'io peno e gemo in duolo estremo | 6:017/i |
| Soft desires, glooming fires | 5:004/iii |
| Softest strains of music sounding | 5:004/xv |
| <u>The Soldier in Love</u> | 6:030 |
| <u>A Song by Dr Pepusch on the happy return of His</u> <u>Majesty</u> | 8:006 |
| The song of these inspired the rest | 7:007/vi |
| Soon, alas, the heedless youth | 6:010/iii |
| The soul alone secure shall live | 7:001/vii |
| Sounds tho' charming can't relieve thee | 6:002/iv |
| <u>The Spring</u> | 6:003 |
| The swain his nymph possessing | 7:003/vii |
| Swain thy foolish sports give over | 5:001/v |
| Sweet is the breath of morn | 10:010 |
| Sweetest numbers, softly flowing | 7:008/xiv |
| The swelling floods together rolled | 9:012/vi |
| Stantes erant sedes pedes nostri | 9:014(c) |
| The stars shall waste, the sun decay | 7:001/vi |

STREAMS - THY SCORN

| | |
|---|-----------------------------------|
| Streams that run to the ocean | 10:019 |
| <u>Strephon and Flavia</u> | 8:012 |
| Strephon, young uncautious[?] boy | 6:027 |
| Sur les Flôts inquiets de la mer amoureuse | 6:028 |
| Sure time and love are both asleep | 6:008/ii(b) |
| <u>Sylvia's moan</u> | 7:012 |
| Te aeternum patrem omnis terra veneratur | 9:015 |
| <u>Te Deum laudamus</u> | 9:015 |
| Tell me, Celia, why you shun | 6:013/iii |
| Tell me, shepherds, have you seen | 6:015/ii |
| Tender hearts to ev'ry passion | 5:003/x |
| Tender virgins in your bloom | 7:002/vii |
| Then raise thy wings my soul | 7:001/v |
| There all cares and fears are ended | 5:005/x(b) |
| Therefore shall ev'ry good man sing of thy praise | 9:003/vi(a) |
| They shew'd the goddess in the grove | 6:015/iii |
| Thomas, I cannot | 10:011/iii |
| <u>Thomyris, Additional Songs in</u> | 5:007 |
| Thou hast turned my heaviness into joy | 9:003/v |
| Thou openest thine hand | 9:018/iv |
| Thrice happy Lizzy, blooming maid | 8:009 |
| Thus, on a fruitful hill | 6:003/ii |
| Thus push'd by hope and by despair | 7:002/ii |
| Thus Strephon mock'd the pow'r of love | 10:007/ii |
| Thus the brave from war returning | 5:001/xvii |
| Thus the first man, the heav'n-born maid | 7:006/xi |
| Thus the happy pass their hours | 7:006/xii |
| Thus they, nor could the gods contain | 7:007/viii |
| Thus to his lyre the drooping swain | 6:011/ii |
| Thus to th'harmonious pow'r above | 7:007/ii |
| Thy love forbear, I must not hear | 5:003/xiv |
| Thy name, O Lord, endureth forever | 9:008/v 9:009/v 9:010/iv(b) |
| Thy royal seat, O Lord, forever shall remain | 9:012/vii |
| Thy scorn forbear, Oh stay and hear | 5:003/xiv |

| | |
|--|-------------|
| Thy throne, O Lord, is forever and ever | 9:004/vii |
| Thy wealth and treasure | 7:008/xviii |
| Thyrsis, a young and am'rous swain | 8:008 |
| Thyrsis by this, a softer swain | 7:002/vi |
| 'Tis fame's chief immortality, Britannia | 7:005/iv |
| 'Tis wine alone, this pleasing juice | 10:016/ix |
| To Anna's praise, let soft harmonious lays | 7:008/iv |
| To Christ shall ev'ry king on earth | 9:017 |
| To grace his peaceful grave | 7:005/vii |
| To heav'n and him in songs of praise | 5:006/ii(b) |
| To joy, to triumphs dedicate the day | 7:004/i(a) |
| To live nor know the joys of love | 5:007/v |
| To make thy happiness compleat | 7:008/viii |
| To save our friends, and serve our land | 5:006/iv |
| To see a fop with monkey graces | 5:007/vi |
| To shade his peaceful grave | 7:005/vii |
| To sing great Anna's praise | 7:008/xiii |
| To young Victoria's happy fame | 7:003/ii |
| Trojan, dare no more delay | 5:004/xiii |
| 'Twas on the eve of a fair summer's day | 6:016/i |
| Two gods of great honour, Bacchus and Apollo | 10:011/i |

| | |
|---|---------|
| <u>The Union of the Three Sister Arts</u> | 5:005 |
| Unto the godly there ariseth up a light | 9:001/v |
| <u>Upon St. Cecilia's Day</u> | 7:007 |
| Ut re mi fa | 7:012 |

| | |
|---|------------|
| <u>Venus and Adonis</u> | 5:001 |
| Victorious Caelia, charming fair | 7:002/i(b) |
| The virgin heard, yet from him flew | 6:013/iv |
| Virgin sports no more delighting | 8:014 |
| Virtue, than new-made stars more bright | 7:006/v |
| Vorrei scuoprir l'affanno | 6:018/i |

WAKE - WITH HER

| | |
|--|-------------|
| Wake th'harmonious voice and string | 7:003/i |
| <u>Wales, Ode for the Birthday of H.R.H. the Princess of</u> | 7:004 |
| <u>The Wand'ring Beauty</u> | 8:007 |
| We will trust in him and not be afraid | 9:004/v(c) |
| Wealth is but a slave to honour | 10:009 |
| Welcome, O welcome to Britannia's arms | 7:008/iii |
| What heart could now refuse thee | 5:001/xvi |
| What hero to that height can gain | 5:006/iii |
| What lovely charms do I behold | 8:015 |
| What pyramids, what altars shall we raise | 7:008/xix |
| What shall an injured lover do | 5:002/x |
| What the fates have ordained for hereafter | 10:016/v(b) |
| What tho' the nymph deny you | 5:002/xii |
| What tho' the swain abjure you | 5:002/xii |
| When as corruption hence did go | 8:010 |
| When duty's requiring | 5:007/vii |
| When he bringeth the first-begotten into the world | 9:004/vi(b) |
| When I was a maiden of twenty | 5:003/ix |
| When love's soft passion had usurp'd my breast | 6:009/i |
| When severest woes impending | 8:011 |
| When the batt'ring Grecian thunder | 5:005/iv |
| When wine I hold, I nothing want | 10:016/viii |
| When youthful May adorns the year | 10:011/v |
| Where Cupid's bow is failing | 5:003/viii |
| Where, on the stage, mock heroes rage | 10:011/iv |
| While Corydon, the lonely shepherd | 6:005/i |
| While crowds of rivals with despair | 7:003/iv |
| While he, like some propitious god | 5:006/vii |
| While pale Britannia pensive sate [<u>sic</u>] | 6:012/i |
| While the sky and seas are shining | 10:018/ii |
| Who from love his heart securing | 6:005/iv |
| Why should I love the fair that flies me | 6:009/iv |
| Why, too am'rous hero! why | 6:030/i |
| Wisdom, goddess most serene | 7:006/vii |
| With earnest longings of the mind | 9:017 |
| With ev'ry lady in the land | 8:012 |
| With her alone I'll live and die | 5:001/iv |

WITH SO - YOUNG

With so much fierceness in her look
 With vaste delight the num'rous train
 Would you with the fair succeed

7:002/iv
 7:007/iv
 6:013/v

Ye beauteous nymphs, a shining troup
 Ye gen'rous Arts and muses join
 Ye sons of liberty resound his fame
 Ye swains my folly don't despise
 Ye swains, whom radiant beauty moves
 Ye that stand in the house of the Lord
 Young Strephon by his folded sheep

8:015
 7:005/ii
 5:006/vi
 10:007/iii(b)
 8:013
 9:008/ii
 9:009/ii
 10:018/i

* * *

ADDENDUM

Two manuscript volumes containing works by Pepusch have recently come to light, too late for inclusion in this Catalogue. The volumes, apparently from the Cannons library, were sold at Christie's on 18 November 1981 (as reported by A. Hyatt King, 'In the Sale Room', in Musical Times, cxxiii/1675, September 1982, p. 616). They are now catalogued in the British Library as Add. MSS 62101-2. While it has not been possible for me to examine them, I have learned through Dr H. Diack Johnstone and Dr Donald Burrows that MS 62101 is almost certainly the Cannons volume listed in Noland's catalogue (1720) as Item 19[a]:

In thee o [sic] Lord put I my trust
 I will magnifie thee
 compos'd by Mr Hendel
 O Sing unto the Lord
 O be joyfull, compos'd by
 J. C. Pepusch

In Add. MS 62101, however, the two anthems by Pepusch are without ascription. The second manuscript (Add. 62102) is a volume of cantatas, including some by Pepusch, though I do not yet have the titles. Details of the Pepusch works in both volumes will be included in a subsequent revision of this catalogue.

THEATRE NOTEBOOK

1

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FRANÇOISE MARGUÉRITE de l'EPINE: THE ITALIAN LADY?

D. F. COOK

FRANÇOISE MARGUÉRITE DE L'EPINE (c. 1680–1746), usually referred to in contemporary records by various spellings of "Margaretta", was among the leaders in that procession of singers from Italy who filled the stages of the London theatres in the early eighteenth century. She was the first of the operatic prima donnas to arrive in London, and the first of them to sing in English.¹ Most of these immigrant singers, when they had made a comfortable profit, returned home; but l'Epine stayed on and played a part in the musical life of London for almost 50 years. Her career is unusual in that she performed for each of the two rival theatre factions of the time—the opera house and the playhouse.²

L'Epine soon won the hearts of the nobility, and besides her opera roles, her many concert performances of Italian arias contributed to the unprecedented popularity of music after the Italian manner. In eight seasons (1707–15) at the Queen's Theatre she sang 21 different roles in 17 Italian (or Italianate) operas, a record not matched by any of her contemporaries. She was also one of the few foreigners to sing frequently in English and subsequently transferred to the company of English singers at the Theatre Royal in Drury Lane.³ For the remainder of her career she was effectively an English singer, performing at public concerts as well as between the acts of plays, and taking part in the unsuccessful attempts in 1714–16 to revive the English masques. When she retired from the stage she continued her association with London music and musicians by marrying Dr Johann Christoph Pepusch (1667–1752), prominent theatre musician, composer, teacher, and scholar.⁴

Hawkins and Burney each provide a brief and sometimes inaccurate account of l'Epine's life; these references, supplemented by newspaper notices of the day, still remain our chief sources of information. The only present-day studies are an article by E. L. Moor, published in 1947, and an entry in *A Biographical Dictionary of Actors, Actresses, Musicians, . . . 1660–1800*, Vol. 4 (1975).⁵ During my own research into the life of Dr Pepusch, I have collected many further references to l'Epine. These are gathered together here as an addendum to the work done by Moor and the compilers of *A Biographical Dictionary*. Many of the vexing questions about her life though still remain unresolved: the date of her birth and marriage, her alleged identity with "the Italian Lady" of 1693, and even whether or not she was Italian by birth. This article raises some

of the issues relating to these questions and, while the evidence is often circumstantial and does not permit any definite conclusions, it is strong enough to challenge current opinion on several points.

Little is known of l'Epine's early life. I have come across only two references which antedate her appearance in London during the 1702-3 theatre season: Hawkins's claim that she was a native of Tuscany,⁶ and a reference to her singing at the Teatro Sant'Angelo at Venice in 1700.⁷ The common conjecture that she was "the Italian Lady" who sang at York Buildings in January 1693⁸ is not supported by firm evidence and is usually disputed on the grounds that, since in all probability she was at the outset of her career when she sang in Venice in 1700, she would have been too young to have sung in London several years earlier. Conversely, the fact that she was young enough to bear a child in late 1723 would also seem to argue against an early date for her début.⁹ However, an examination of the dates of important events in her life reveals that a performance in 1693, while it cannot be proved, is nevertheless within the bounds of possibility.

John Baynard, an amateur musician, attended one of the concerts in York Buildings and gave this report to William Holder in a letter dated 7 January 1693.¹⁰

We have here arrived very lately a young Italian Gentlewoman who sings to admiration; as they say; & Sung last tuesday in York Buildings at the Musick Meeting. whereby received above 3 score & ten pounds on her account, and might have had as much more if there had been Room. Mr Baptist [?Draghi] & his Partner there were at the Charge of bringing her from Italy (with her father & Mother) wch cost them about 150 lbs.

This letter is helpful in arriving at an approximate age of "the Italian Lady". Baynard describes her as "a young Italian Gentlewoman", young enough, apparently, to need her parents to look after her. Nevertheless, she was obviously old enough to be singing for a handsome fee and to be called "Lady" in the newspapers. It was not unknown for young ladies to begin a singing career at the age of 16 (or even younger), and "the Italian Lady" may have been much younger than we would today expect.¹¹ If l'Epine were "the Italian Lady" at about the age of 16 in 1693, then she would have been 46 when she gave birth to a child—improbable but not out of the question. The possibility cannot be overlooked, however, that the child was not hers, but was adopted by the Pepusches, who had married late in life, and that they then arranged for the baptism. This would remove the main stumbling-block in regard to an early London performance by l'Epine. The table below compares her probable age at certain highlights in her life, given the age of 16 at the time of (A) "the Italian Lady's" London performance in 1693, and (B) l'Epine's recorded appearance in Venice in 1700. (The events which occurred after 1700 will be discussed later.)

| Event | Year | (A) Age if born c. 1677 | (B) Age if born c. 1684 |
|------------------|---------|-------------------------------|-------------------------------|
| Performed London | 1693 | 16 | — |
| Performed Venice | 1700 | 23 | 16 |
| Retired | 1720 | 43 | 36 |
| Married Pepusch | c. 1722 | 45 | 38 |
| Birth of son | 1723 | 46 | 39 |
| Sang in concert | 1733 | 56 | 49 |
| Died | 1746 | 69 | 62 |

It will be noted that the difference between the birth dates will be reduced by allowing for the possibility that she was even younger than 16 in 1693. Except for the question of her age at her son's birth, there is nothing to indicate that l'Epine could not have been "the Italian Lady" by reason of age. "The Italian lady", in spite of her apparent success at the box office, is not mentioned again after the end of the 1692-3 season; presumably she returned to Italy.¹²

Neither Burney nor Hawkins, however, both of whom mention "the Italian Lady", gave any hint that she may have been l'Epine, and they placed the latter's arrival in London in the first years of the eighteenth century. E. L. Moor is probably correct in his assumption that l'Epine arrived with those performers from abroad who gave a concert at York Buildings on 3 November 1702.¹³ While there yet remains some doubt that she was "the Italian Lady" of 1693, it is more than likely that she was the "Italian Gentlewoman that was never heard in this Kingdom before", whom *The London Gazette* (29 October-2 November 1702) advertised as singing "on Tuesday next" at York Buildings. L'Epine's name, however, does not appear in any advertisements until 29 May 1703, on which day *The Daily Courant* carried a notice that she would sing on 1 June at Lincoln's Inn Fields, "it being positively the last time of her singing on the Stage whilst she stays in England". However, the performance was deferred to 8 June when she sang "Four new songs and the Nightingale Song" in the company of the German musician Jacob Greber. The performance on 1 June was given by another foreign singer, Maria Gallia, accompanied by Joseph Saggione, a composer and theatre musician whom she later married. Burney suggests that she was l'Epine's sister,¹⁴ and while there is no evidence to support this claim there is confirmation by Dean Swift that l'Epine had a sister in England. Swift wrote from Windsor on 6 August 1711:¹⁵

We have a music-meeting in our town tonight. I went to the rehearsal of it, and there was *Margarita*, and her sister, and another drab, and a parcel of fiddlers.

By June 1703, l'Epine's singing had already earned her a reputation sufficient to rate a mention in the prologues of two plays: *The Tragedy of King Saul* (?Roger Boyle, Earl of Orrery; performance date unknown but

printed in 1703), and *Vice Reclaim'd* (R. Wilkinson; Drury Lane, 23 June 1703). The first of these was an old play revived, but the prologue was new.

While Elford's and Labee's high Movements take,
And Margaretta's please for Fancies sake;
Though Margaretta's Worth would justly shine,
Were but her songs, as is her Voice, Divine.¹⁶

The final line is a reminder that most playwrights and actors resented the intrusion, and the popularity, of Italian music in the playhouse. Wilkinson's prologue is in the same vein.

Singing and Dancing is the only Grace,
And Shakespear's well wrought Scenes will have no Place,
With Fam'd L'Epine, and great Greber's Base.¹⁷

The printed copy of *King Saul* is listed in Arber's *Term Catalogue, 1668-1709 A.D.* (London, 1906), Vol. 3, under the Hilary Term (i.e. January) and the play received the Lord Chamberlain's licence in February 1703. This reference to l'Epine has escaped the notice of previous biographers, who have accepted as the earliest evidence of her presence in London a receipt, signed by l'Epine and dated 27 May 1703, for 20 guineas "for one day's singing in ye play call'd the Fickle Shepherdess acted ye 27th Inst." at Lincoln's Inn Fields.¹⁸

Nothing more is heard of either l'Epine or Greber until this report in *The Post Man* (10-12 August 1703):

They write from Tunbridge Wells, That there is arrived there that famous Italian Lady Signiora Francisca Margaretta de l'Epine, that gives every week Entertainments of Musick, all Compos'd by that great Master Signior Jacomo Greber, perform'd to the content and great satisfaction of all the Nobility and Gentry, which are in such great numbers there, as has not been seen these many years, the said Musick is perform'd at New-Bounds, at Southbrough, near the said Wells.

Daniel Finch, Earl of Nottingham, must have been at the popular holiday resort because, immediately following l'Epine's engagements there, she accepted an invitation to visit Nottingham's estate at Burleigh. Nottingham was influential as Secretary of State (Northern Department) in Lord Godolphin's cabinet; his gloomy personality earned him the nick-name "Don Dismal". The wits of the day were avid for fresh scandal, and their poetical innuendoes are borne out by a letter, dated 10 October 1703, from Sir C. Lyttleton to Viscount Christopher Hatton in Northamptonshire.

It's pitty you had none of Donna Margaritas [entertainment]. I have heard my Ld No: never failed it when she sung on ye stage, & Ld Bradford no lesse. I hope they won't quarrell for places, not that Ld Nott: has her now to himself.¹⁹

Nottingham proved a keen supporter of l'Epine and, while she is not mentioned in the theatre notices during the autumn, he conducted a personal subscription for her financial benefit. On 4 November 1703, one of Nottingham's conscripts, Charles Gerbie, wrote from London to

Lord Hatton: "My Lord Nottingham has gott mee to bee a Contributor to La Signora Francesca Margarita's charming voice & many of your house are Subscribers to the same".²⁰ And on 6 December 1703, Lord Hugh Cholmondeley at Broadwell wrote to Nottingham:

I am Endeavouring to Obey your *Ldps* Commands and attend you in Town, but wee Country Gentlemen are not able to come to the price of Margaritas Voice with out doeing Pennance whole Months in the Country first, to raise a Fund sufficient to defray the Expence.²¹

During this period, Nottingham and his political allies fell into difficulties, and he was eventually forced to resign from the Cabinet. On 9 May 1704, Henry St John wrote to Sir William Trumbull with the news of Nottingham's defeat: "Margarita's singing assembled them, and a court whisper has broke 'em".²²

L'Epine had made her début at Christopher Rich's Theatre Royal in Drury Lane on 29 January 1704 (still with Greber) and she continued there as a Saturday night *entr'acte* singer until the end of the season. She then went abroad for the summer; perhaps a prudent move in the light of Nottingham's misfortunes.

She was back at Drury Lane on 30 December, "lately returned to England", again as an *entr'acte* singer; but Greber's name is missing from the notices. The 1704–5 season is significant in the history of English theatre music for two reasons. First, the fondness of the public for Italian airs as concert and *entr'acte* pieces spurred the enterprising Rich to mount the first production in England of a full-length Italianate opera. *Arsinoe, Queen of Cyprus*, a pasticcio translated into English by Peter Motteux and set to music by Thomas Clayton, received its first performance on 16 January 1705 at Drury Lane. L'Epine was not actually in the cast for this historic occasion, but she may have sung before and after opera.²³ Perhaps she had not returned in time to enter into rehearsals; or the managers may have thought it advisable, in introducing an English audience to a complete evening of continuous music after the Italian manner, to use native singers. In any event, all of the six roles were taken by English singers, with Catherine Tofts in the title role.

Mrs Tofts first comes to our attention in November 1703, when she was advertised as singing between the acts at Drury Lane.²⁴ Her career on the London stage was brief but colourful, ending in 1709 under the suspicion that she had become mentally deranged. She was noted for her remarkable voice and attractive figure as well as for her coquetry and egotism. She and l'Epine shared the applause of the theatre audiences and the adulation of the nobility, although in this last regard they were favourites of opposing political parties.²⁵ That they themselves were rivals is suggested by an incident which occurred at the theatre in January 1704 when Ann Barwick, a servant of Tofts, supposedly pelted l'Epine with oranges during a performance. Tofts, in a letter published in *The Daily Courant* (8 February 1704), denied all responsibility for this. If Tofts had,

in fact, instigated the outrage, a compromise must have been reached or an apology made, for she was frequently to perform with l'Epine for several years to come.²⁶ In a poem which appeared under the title "An Epilogue for the Theatre Royal" in *The Diverting Post* (9–16 June 1705), the anonymous author (obviously an actor) expressed the players' jealousy over the town's voracious appetite for Italian music and foreign singers. Ironically, Mrs Tofts (the only English singer who could hold her own against the foreigners) is included among them.

May we not well complain for want of Pence,
 Since Actors now exceed our Audience?
 And you so Fashionably nice have grown,
 Nothing but what is Foreign, will go down:
 You hardly will accept of Song and Dance,
 But what's produc'd from Italy or France.

...

Thin Pit, and Cheating Turnkeys, for five-days
 Secure us little Pay; and Saturdays,
 Italian singing Tacking to our Scenes,
 L'Epine, and Tofts sneak off with all our Gains.

The second important occurrence of this season was the opening on 9 April 1705 of the newly built Queen's Theatre in the Haymarket, under the joint management of its architect, Sir John Vanbrugh, and the prominent dramatist William Congreve. Encouraged by the success of Rich's venture into Italianate opera less than three months earlier, they mounted a hastily prepared production for the opening night: *The Loves of Ergasto*, an Italianate pastoral opera set to music by Jacob Greber. John Downes, the Drury Lane prompter, wrote that it was "... perform'd by a new set of Singers, Arriv'd from Italy; (the worst that e'er came from thence) ... and they being lik'd but indifferently by the Gentry: they in a little time marcht back to their own country".²⁷ No singers are mentioned in the advertisements or in the printed libretto. Curtis Price suggests that *Ergasto* was the first London stage work to be sung completely in Italian and that at least some of the members of the cast were drawn from the foreign singers at the rival theatre in Drury Lane, in particular the mysterious singer known as "The Baroness".²⁸ On the other hand, Roger Fiske, in his study of English theatre music, while agreeing that local singers were probably in the cast, believes that *Ergasto* was sung in English.²⁹ He goes on to conjecture that Vanbrugh and Congreve, in their frantic efforts to find an Italianate opera for the opening of their theatre, went for advice and help to l'Epine, who then "might well have suggested a new opera by her lover [i.e. Greber], and offered to attract other singers from abroad to take part in it". This is highly speculative; the connection between Greber and l'Epine seems to have cooled during this season, and his name is never associated with hers in advertisements of her performances after June 1704; perhaps Nottingham had got rid of him. The argument that she was involved in this opera in any capacity other than as a singer is extremely tenuous, and it is even

doubtful whether she sang in it. If the work were sung in English, then Mrs Tofts would have been a prime candidate for a leading role; any difficulty over her also singing in *Arsinoe* could have been overcome if Rich had agreed to cooperate. But it is difficult to believe that the presence of l'Epine or Tofts or Maria Gallia, if they did sing, could have passed entirely without notice, or that the managers would not have capitalized on such singers' reputations by including their names in the advertisements. Many Italianate operas with humdrum music were saved at the box office only because of the popularity of the singers, and *Ergasto* was a dismal failure. Furthermore, Christopher Rich was not the man to have looked kindly on any of his singers who contributed to the establishment of a rival house; yet Tofts and l'Epine both continued to work regularly at Drury Lane after *Ergasto* was performed. This leaves only Maria Gallia and "the Baroness", neither of whom sang at Drury Lane in 1704-5. Even though Hawkins and Burney (who was himself confused about this production)³⁰ placed l'Epine among the cast for *Ergasto*, it is likely that Downes, who provides a contemporary account, is correct and that the opera was indeed performed in Italian by new singers from Italy.

L'Epine is missing from the notices after 27 April 1705 and does not re-appear until 5 January 1706, when she returned to her now usual Saturday performances at Drury Lane.

Considering her Italian background and enviable reputation as a soloist, it is surprising that she apparently did not participate in the first Italian operas to reach the London stage. Nor does her name appear in the surviving advertisements or printed libretto for the two new productions of 1705-6: *The Temple of Love* (Queen's Theatre; 7 March 1706) with music by Saggione, and *Camilla* (Drury Lane; 30 March 1706) arranged by Nicola Haym. However, the following extract from a letter dated 21 April 1706, from Haym to the Vice-Chamberlain, suggests that she may have replaced Mrs Tofts as the leading lady in *Camilla*.

This is to let you know that Signora Margherita desires the favour you would pardon her from tomorrow morning. She cannot come to you because she is oblig'd to learn ye part of Camilla by Heart for Tuesday next [i.e. 23 April]—I desire a further direction from you to know whether I shall bring Mr Pepuch [*sic*] a Long with me.³¹

Mrs Tofts apparently was absent until 14 June when Drury Lane gave *Arsinoe* with "Mrs Tofts performing her own part". Then, on 5 July, Mrs Tofts is the only singer listed in the cast for *Camilla*; the normal policy throughout a run was to advertise the name of a singer only when a role changed hands. We may gather from this that l'Epine assumed the role of Camilla on 23 April and continued with it for four subsequent performances before Tofts returned. This marks l'Epine's first appearance as an operatic prima donna in London. It is noteworthy that she should have begun as a substitute singer for, as we shall see, her operatic career is punctuated with similar occurrences. In December 1707 she sang again

in *Camilla*, but this time in the travesty role of Prenesto, replacing the young English singer Henry Holcombe whose brief operatic career had ended.³² L'Epine replaced Tofts as *Camilla* again in 1709 for performances on 12, 16 and 19 February.

Haym may have wished to take Pepusch along to the meeting with the Vice-Chamberlain merely because he was an important member of the theatre band; but in view of Pepusch's later association with l'Epine, the pairing of their names may mean that his attachment had already begun and that he was acting in some way on her behalf. It is interesting to note that on 13 April 1707 (a few days before Haym wrote his letter) l'Epine had sung an unidentified English cantata, "written and composed after the Italian manner", at Drury Lane. This is the earliest reference I have found regarding the performance of a cantata in English, and Pepusch, a leading exponent of this genre, may well have been the composer.³³ It was about this time that Pepusch became l'Epine's regular accompanist.

L'Epine was not listed among the cast for Drury Lane's next new production, *Rosamond*, on 4 March 1707. The libretto, by John Addison, editor of *The Spectator*, is based on an English legend from the days of King Henry II. Clayton's threadbare music assured its total failure. Six weeks before the curtain went up on *Rosamond*, J. J. Heidegger, a theatrical entrepreneur, was negotiating with Rich and the Lord Chamberlain for a Drury Lane production of a new pasticcio opera, *Thomyris, Queen of Scythia*.³⁴ Translated by Motteux with recitatives and additional music by Pepusch, the pasticcio opened on 1 April 1707. *Thomyris* was the sixth Italianate opera produced in London and the first in which l'Epine's participation is confirmed by the printed libretto. She sang the title role; others in the cast included Valentini and four native veterans of the earlier operas—Mrs Tofts, Mrs Lindsey, Mr Lawrence, and Mr Leveridge.³⁵ It was quite an accomplishment for l'Epine to have taken the role of first lady in preference to Mrs Tofts, and Pepusch may have had something to do with it. This opportunity established l'Epine as an operatic singer, and she appeared in most of the operas produced during the next eight years. A list of her roles, with dates, is appended to this article.

Since the beginning of the 1706–7 season, Rich had achieved considerable financial success because Drury Lane enjoyed a monopoly of opera; but his singers were not happy. Tofts, l'Epine and Valentini petitioned the Lord Chamberlain for fees left unpaid by Rich,³⁶ and the two women took their revenge for this by refusing to sing in *Camilla* on 15 November 1707, "... there being no Articles of Agreement between them and the Managers".³⁷ The Lord Chamberlain found a permanent and Gordian solution to the problem: on 31 December 1707 he issued an order transferring all singers, dancers, and musicians to the Queen's Theatre in the Haymarket under the control of Vanbrugh and Owen Swiney (or MacSwiney), and assigning all actors to Rich at Drury Lane.³⁸ The order

List of roles sung by l'Epine on the London Stage (1706-20)

Roles are listed with the date on which they were first taken by l'Epine. No comment is made in cases where the role was sung by another singer *after* l'Epine had left the particular theatre. All travesty roles are indicated with an asterisk.

Venues are abbreviated as follows:

DL—Theatre Royal, Drury Lane
LIF—Lincoln's Inn Fields Playhouse

QT—Queen's Theatre, Haymarket
KT—King's Theatre, Haymarket

| Role | Opera/masque | Venue | Date | Comment |
|------------|------------------------------|-------|------------------|--|
| Camilla | <i>Camilla</i> | DL | 23 April 1706 | Replaced Tofts for five performances. Again for three performances in February 1709 |
| Thomyris | <i>Thomyris</i> | DL | 1 April 1707 | Premiere. Taken by Baroness (10/04/08) |
| *Prento | <i>Camilla</i> | DL | 6 December 1707 | Replaced Holcombe. Taken by Nicolini (25/01/09) |
| *Olindo | <i>Love's Triumph</i> | QT | 26 February 1708 | Premiere |
| *Tigranes | <i>Thomyris</i> | QT | 10 April 1708 | Replaced Lawrence. Taken by Nicolini (17/04/09) |
| *Marius | <i>Pyrrhus and Demetrius</i> | QT | 14 December 1708 | Premiere. Taken by F. V. Boschi (12/12/10) |
| Clotilda | <i>Clotilda</i> | QT | 2 March 1709 | Premiere |
| Almahide | <i>Almahide</i> | QT | 10 January 1710 | Premiere |
| Berenice | <i>Idaspe</i> | QT | 23 March 1710 | Premiere. Taken by Pilotti (22/11/10) |
| *Demetrius | <i>Pyrrhus and Demetrius</i> | QT | 12 May 1711 | Replaced Valentini |
| *Darius | <i>Idaspe</i> | QT | 5 December 1711 | Replaced Piscina. Taken by Baldassari (22/12/12) |

| | | | | | |
|-------------|-------------------------------|-----|------------------|--|--|
| January | January | | | | |
| *Goffredo | <i>Rinaldo</i> | Q1 | 12 December 1711 | Premiere | |
| | | QT | 23 January 1712 | Replaced F. V. Boschi. Taken by Salatri | |
| | | | | (16/11/14) | |
| *Valdemaro | <i>Ambiolo</i> | QT | 27 February 1712 | Premiere | |
| Calpyso | <i>Calpyso and Telemachus</i> | QT | 17 May 1712 | Premiere | |
| Eurilla | <i>Il Pastor fido</i> | QT | 22 November 1712 | Premiere | |
| Agilea | <i>Teseo</i> | QT | 10 January 1713 | Premiere | |
| *Rodoaldo | <i>Ernelinda</i> | QT | 26 February 1713 | Premiere | |
| Nicea | <i>Dorinda</i> | QT | 9 January 1714 | Replaced either Pelligrini or Pilotti | |
| *Adraspe | <i>Croso</i> | QT | 27 January 1714 | Premiere | |
| Cilene | <i>Arminio</i> | QT | 4 March 1714 | Premiere | |
| *Adonis | <i>Venus and Adonis</i> | DL | 12 March 1715 | Premiere | |
| *Myrtillo | <i>Myrtillo and Laura</i> | DL | 5 November 1715 | Premiere | |
| *Apollo | <i>Apollo and Daphne</i> | DL | 12 January 1716 | Premiere | |
| Dido | <i>The Death of Dido</i> | DL | 17 April 1716 | Premiere | |
| *Mentor | <i>Calpyso and Telemachus</i> | LIF | 27 February 1717 | Revival. Original singer in 1712 was Mrs Pearson. Mentor is Minerva in male disguise until the final scene | |
| [Not known] | <i>Circe</i> | LIF | 11 April 1719 | Premiere | |
| Proctris | <i>Narciso</i> | KT | 18 June 1720 | Replaced Turner Robinson, one performance only | |
| Polissena | <i>Il Radamisto</i> | KT | 22 June 1720 | Replaced Turner Robinson, one performance only | |
| Rhea Silvia | <i>Numitore</i> | KT | 25 June 1720 | Replaced Turner Robinson, one performance only | |

went into effect at the Queen's on 13 January 1708 and that theatre began its long reign as London's first official opera house, with a performance of *Thomyris*; l'Epine sang the title role.

The relative importance of each singer can be assessed from surviving records of salary payments. "A list of Persons hereafter named under salary att & belonging to the Queen's Theatre, Mar 8, 1707/8", which was drawn up by Vanbrugh, gives the daily fees.³⁹ Valentini, l'Epine and Tofts head the list, each at £7 10s. per day; "Signra Sajony" (i.e. Saggione; née Maria Gallia) and the "Baroness" each received £3 per day; Leveridge and Mrs Lindsey had £2 per day, and the other English singers lesser amounts. Another document proposes an annual contract with the following salary schedule: Valentini to receive the highest annual salary of £430, followed closely by l'Epine, Tofts, and Giuseppe Cassani each at £400; Maria Gallia and "the Baroness" had half that amount; Leveridge, the highest paid of the English singers (except Tofts), received £100.⁴⁰

Vanbrugh was hard pressed by his singers' persistent demands for yet higher salaries. In a letter to the Lord Chamberlain, he considered the possibility of permitting his three top singers to be paid as shareholders.⁴¹ The proposal gave one share each to Valentini, Tofts and l'Epine, with a fourth share to be divided equally among Dieupart, Haym and Pepusch, the three most important members of the opera house band. Vanbrugh was not happy with the idea and there is no evidence to suggest that it was ever implemented. There is, however, no doubt that l'Epine was one of those foreign singers who demanded and received exorbitant rates which, as Colley Cibber complained in his *Apology*, were paid at the expense of the actors' salaries. By 1708, Downes could write: "Madam *Delpine* since her Arrival in *England*, having got by the Stage and Gentry, above 10000 Guineas".⁴² Later on, in May 1713, l'Epine maintained her £400 per annum, but the new foreign singers then commanded even higher salaries.⁴³

Her income from the theatre was augmented by frequent performances at private and public concerts, usually with Pepusch. An undated bill for two private concerts held at the Kensington residence of the Duchess of Shrewsbury shows l'Epine's charges to have been £20; a quite respectable fee but only half the amount received by the new singers Pilotti and Girardeau.⁴⁴ Pepusch's fee of £8, as the highest paid of the instrumentalists, may seem little in comparison; however, musicians customarily received much less than singers, and the fee of £8 is actually quite generous.

The German traveller Conrad von Uffenbach heard l'Epine sing on at least two occasions while he was visiting London in 1710. He attended a performance of Mancini's *l'Idaspe fidele* given at the Queen's Theatre on 30 May 1710, but recorded by Uffenbach under 10 June, NS; the premiere had been on 23 March.

Abends giengen wir in die Opera *Idaspis*, welche zum letztenmal gespielt wurde, weil es Sommer war, und die Lords sich meistens auf dem Lande aufhalten.

... Unter den Weibsleuten ist die beste Margarite de l'Epine, welche gewiss ihre Sache auch sehr wohl macht.⁴⁵

Von Uffenbach also notes that Pepusch was the conductor for this performance. The comment on l'Epine's singing is more of a courtesy than a compliment since Isabella Girardeau was the only other female in the cast. Two weeks later, von Uffenbach was at a concert given in the Great Room, Peter's Court, and we are grateful for his vignette which provides a unique profile of these types of concerts and their performers. Only the reference to l'Epine is quoted here.

Nachmittags, weil wir gehört, dass ein Concert gehalten werden sollte, dergleichen öfters geschieht, liessen wir uns jeder ein Billet für eine Crone holen. Es stellet der berühmte Pepusch dergleichen auf Ersuchen vornehmer Lords öfters an. Die Musick war nich gar starck, und bestunde in allem etwa aus sechzehn Personen, allein sie war unvergleichlich. Die Sign. Margarita de l'Epine sang dabey, sie gefiel uns aber lang so wohl nicht als in der Opera [i.e. *Idaspe*]. Dies kam ohne Zweifel daher, dass das Logiment nicht so gross noch schallend war als das Opern-Haus, theils auch, dass sie sich zu der Opera mehr exercirt, hier aber, was nur vorgeleget wurde, gesungen hat, auch sich nicht so viel Mühe geben wollen. Wir wunderten uns, dass sie in der Nähe von Gesicht so gar ungemein hässlich, sonderlich von Farbe, war. Sie war sonst die einzige, die gesungen.⁴⁶

Also of interest are two other contemporary references to l'Epine's vocal ability. The first is taken from a poem by Edmund Smith, written on the death of John Phillips in 1709.⁴⁷

So on the tuneful Margarita's tongue
The listening nymphs and ravish'd heroes hung:
But cits and fops the heaven-born music blame,
And bawl, and hiss, and damn her into fame;
Like her sweet voice is thy harmonious song,
As high, as sweet, as easy, and as strong.

The second is a passing reference and is of little significance except to show that, as late as 1716, l'Epine still was able to attract the attention of the press and the public. In the 29 April 1716 issue of *The Censor*, a daily (and often tongue-in-cheek) commentary on London life in 1715-16, the author, probably Lewis Theobald, lampooned the preoccupation of the *dilettanti* with all things ancient. He writes that his cousin, a lady and a lover of Greek, "receiv'd the same Pleasure upon hearing the beautiful Rumbling of an *oio* as other Ladies do from a long Trill or Quaver of *Margarita*".

to be continued

¹ Ever since the Restoration, an increasing number of foreign singers had given concerts in London, but l'Epine was the earliest arrival who subsequently performed in Italianate opera, though she may have shared that distinction with Maria Gallia (but see below, fn. 14). The earliest reference I have found to a foreigner singing in English is 31 May 1704 at Drury Lane at which time l'Epine sang "an English song by the late Mr. Henry Purcell". The song probably was "O lead me to some peaceful gloom" (Bonduce) which she sang on 21 June. Unless otherwise stated, all performance

dates are taken from *The London Stage*, ed. Emmett L. Avery *et al.*, Carbondale, Illinois, 1960. For further information on Maria Gallia and other singers mentioned in this article see Charles Burney, *A General History of Music* (1789), ed. Frank Mercer, 1935, *passim*; John Hawkins, *A General History . . . of Music*, 1776; reprinted London, 1875, *p. sim*; Roger Fiske, *English Theatre Music in the Eighteenth Century*, Appendix G, 615–40; and *A Biographical Dictionary of Actors, Actresses, . . . 1660–1800*, eds. Philip H. Highfill, Kalman A. Burnim and Edward A. Langhams, Chapel Hill, 1973.

¹ The history of London's theatres in 1700–12 is a confused tangle of managerial intrigue, rivalries between the houses, and transfers of companies. Curtis Price has done much to sort this out in his admirable article, "The Critical Decade for English Music Drama, 1700–1710", *Harvard Library Bulletin*, xxvi, 1, January, 1978, 38–76. See also Shirley Strum Kenny, "Theatrical Warfare, 1695–1710", *Theatre Notebook*, xxvii, 1972–3, 130–45. Dr Price's work and personal advice have been invaluable to me in the preparation of this article. My thanks also must go to Mr Winton Dean who was specially helpful in the early stages of my research, and to Professor Brian Trowell whose encouragement and suggestions have greatly improved this study.

² The only other foreign singer to transfer before 1720 from the opera house to the playhouse was Signora Maria Manina. She first appeared in J. E. Galliard's *Calypso and Telemachus* (17 May 1712) at the Queen's Theatre in the Haymarket. In late 1714 or early 1715 she married a Mr Fletcher (probably J. D. Fletcher, the copyist at Drury Lane) and moved to Lincoln's Inn Fields, later to Drury Lane. In 1727, she married Mr Seedo, theatre musician and ballad opera composer, and sang under that name until she left with him for Potsdam in 1736.

³ Pepusch, a native of Berlin, came to London about 1698 and enjoyed a long and distinguished career. At various times he was musical director at Drury Lane, Lincoln's Inn Fields, and for the Duke of Chandos at Cannons, Edgware. Pepusch excelled as a continuo player and performed frequently in the concert rooms. In later years he directed his energy to teaching and academic pursuits, and was the principal force in the establishment in 1726 of the Academy of Ancient Music, an organization dedicated to the preservation and performance of early music, which he supported until his death.

⁴ E. L. Moor, "Some Notes on the Life of Françoise Marguerite de l'Epine", *Music & Letters*, xxviii, 4, October, 1947, 341–6. In addition to the more recent study of l'Epine in *A Biographical Dictionary*, Winton Dean has prepared up-to-date articles on her and other eighteenth-century singers for the new edition of *Grove's Dictionary of Music and Musicians*, but this is not yet published.

⁵ Hawkins, II, 816. Charles Montague, Lord Halifax, in his poem "On Orpheus and Margarita" (c. 1704), calls her "the tawny Tuscan" [see Hawkins, II, 817].

⁶ Ursula Kirkendale, "Antonio Caldara: La vita", *Chigiana*, xxvii, 1970, 243, fn. 90.

⁷ *London Gazette* (9 January 1692; i.e. 1693), and quoted in Hawkins, II, 794.

⁸ The parish register of St Clement Danes, now in the Westminster Public Library, records the baptism of "John Pepusch of John Christopher and Margaretta" on 9 January 1724. Pepusch had lived in this parish from March 1708, when he first took up residence in Hooker's Court (re-named Boswell Court in 1721). We may presume that, unless the child was adopted, the birth occurred shortly before the date of baptism, since a man of Pepusch's importance would surely have seen to it that the child was baptized as soon as possible.

⁹ British Library, Sloane MS 1388, f. 78. Baynard was over-seeing the printing of Dr Holder's *Treatise on the Natural Grounds . . . of Harmony* (1694). The letter is quoted in full by Price, "Critical Decade", 41.

¹⁰ Child performers were usually advertised as "The Boy" or "The Girl". However, *The London Gazette* (26 November 1694) carried an advertisement for a concert in Charles Street, Covent Garden which featured "a young gentlewoman [Baynard used the same word] of 12 years of age". The presence in London of an Italian mother invites further speculation, for according to Hawkins, after l'Epine married Pepusch her Italian mother lived with them at Boswell Court.

¹² *Biographical Dictionary*, IV, under "l'Epine", accepts that "the Italian Lady" was indeed l'Epine and that she left London by the end of the season to return again about 1702.

¹³ *The Post Man* (31 October 1702) advertised the concert and stated that it would be given by "performers lately come from Rome and Venice". This, and most other newspaper references are catalogued by Michael Tilmouth in "A Calendar of References to Music in Newspapers Published in London and the Provinces (1660-1719)", *Royal Musical Association Research Chronicle*, 1, 1961, 1-107. John Downes, *Roscius Anglicanus*, 1708, 46, suggests that these singers were brought to England by Thomas Betterton, the director at Lincoln's Inn Fields.

¹⁴ Burney, II, 653. It is sometimes accepted that Gallia arrived with the troupe of singers in November. This is unlikely since *The Daily Courant* (31 May 1703) advertised her as "lately arriv'd from Italy who has never yet Sung in England". If she were related to l'Epine, then the latter may have encouraged her to come to London and, indeed, may have withdrawn from the performance on 1 June in favour of Maria's début.

¹⁵ Jonathan Swift, *Journal to Stella*, Letter xxiv, 6 August 1711; quoted by Burney, II, 671.

¹⁶ Mrs Elford and Monsieur l'Abbe were theatre dancers. "Margaretta's" is likely to be a plural, not a possessive, so we need not necessarily conclude that she also danced.

¹⁷ This is the first of several scurrilous poetic references to l'Epine and Greber which came out in the next year. Wilkinson's play was revised as *The Quaker's Wedding* and given at Lincoln's Inn Fields in 1723, but the prologue remained the same. By then it was badly out-dated, for l'Epine had retired and Greber had been gone from England for over 15 years.

¹⁸ The date of the first performance is not certain. Avery, in *The London Stage*, lists it arbitrarily under March 1703 but without assigning a day. The receipt, signed "Françoise Marguerite de L'epine", is printed in facsimile with E. L. Moor's article (see above, fn. 5); unfortunately no source is given and I have been unable to trace the present location of the original. Three other documents which bear her signature survived into the nineteenth century but cannot, at present, be traced. The "Winston Theatrical Papers" (British Library, Add. MS 38607), an early nineteenth-century copy of documents formerly belonging to Vice-Chamberlain Coke, contains a copy of a signed receipt dated 27 January (*recte* June) 1712 for 20 guineas received from Coke. The whereabouts of the original is not known. In addition, two autograph letters, not copied by Winston, were included in the sale of the Coke Papers (Puttick and Simpson; 21 August 1876) and are described in the sale catalogue:

Lot 194 Margarita de l'Epine, A.L.'s in Italian, May 1709, 20 lines entirely autograph and signed in full . . .

Lot 195 Very fine and curious A.L.'s in French, 1714 respecting some quarrel about a song.

The dates may have been conjectured by the sale cataloguer and should be viewed with suspicion. Both letters were purchased by a Mr Naylor but, regrettably, have since disappeared. The dispersal of the Coke Papers was a tragedy; most of the documents can fortunately still be traced to various locations in the United States and England. Robert D. Hume and Judith Milhous have taken on the task of preparing a full edition of this invaluable source of theatrical memorabilia. I am grateful to Dr Hume for making his notes available to me.

¹⁹ British Library, Add. MS 29579, f. 469. Two other letters regarding l'Epine's visit are found among the Hatton-Finch Papers. A letter to Nottingham from Mary Halifax (his eldest daughter and wife of William Savile, 2nd Marquess of Halifax), dated 28 September [1703] reads in part; "I am very much discontented to[o], to find in yr letter that your Ld^{sh} can suppose that Margaritas being at Burley could possibly make me wish myself there, more than yr being there without her would have done" [Add. MS 29589, f. 239]. Another daughter, the wife of Sir Roger Mostyn, wrote that "I did expect to hear from you while Margaretta was at Burley. I can't but think though yr Ld^{sh} loves musick very much, you are pretty well tired with a whole weeks entertain-

ment" [Add. MS 29588, f. 20; undated, but about September 1703, incorrectly bound in with correspondence of 4 April 1702]. Another reference to l'Epine at Burleigh may be found in the New York Public Library, Drexel MS 1986, f. 24v. I am indebted to Professors Henry Horwitz and Clayton Roberts for their assistance in my research concerning Nottingham. For poems referring to l'Epine and Nottingham see Hawkins, *History*, II, 816-17.

²⁰ British Library, Add. MS 29568, f. 149.

²¹ British Library, Add. MS 29589, f. 320.

²² Berkshire Record Office, Trumbull MS 133, 28/3 (unbound). Nottingham had made many enemies both inside and outside the Cabinet. Through his insistence a commission, composed of all Tories (the most eminent was Henry St John) was convened in 1702 to examine the financial propriety of the preceding Whig government, and Lord Halifax in particular. Nottingham's alleged sympathy for the Jacobite cause became a bitter issue in 1703, giving rise to Rowe's poetical accusation;

That, careless of his soul and fame,
To playhouses he nightly came,
And left church undefended.

[Hawkins, II, 816].

²³ The notices announced singing in Italian and English before and after the opera, but no singer was named. The only foreign singers available were l'Epine, Maria Gallia, and "the Baroness" (probably the stage name for Joanna Maria Lindelheim).

²⁴ For further information on Mrs Tofts see Mollie Sands, "Mrs Tofts, 1685?-1756", *Theatre Notebook*, xx, 1966, 100-13.

²⁵ See the poem "Tofts and Margareta" by John Hughes. First appeared in *The Diverting Post* (9-16 June 1705), and reprinted in Hawkins, II, 817.

²⁶ They sang together for Pepusch's "Ode on the Death of the Duke of Devonshire" (August or September 1707), and shared the stage in no fewer than five operas.

²⁷ Downes, 46.

²⁸ Price, 46-7.

²⁹ Fiske, 34.

³⁰ Burney, II, 656 7. Burney was misled by Colley Cibber who confused *Ergasto* with two later operas, *Love's Triumph* and *The Temple of Love*. [*An Apology for the Life of Colley Cibber* (1740), ed. B. R. S. Fone, 1968, 175.]

³¹ British Library, Add. MS 38607, f. 83.

³² Originally, *Camilla* was sung entirely in English by a cast which, with only one exception, was drawn from native singers. For the revival in December 1707 three foreigners had principal roles: l'Epine, "the Baroness", and Valentino Urbani (an Italian castrato who had arrived the previous winter). They were joined in February by a fourth, Giosepe Cassani. In 1708-9, the arrival of another castrato, Nicolino Grimaldi, displaced l'Epine as Prenesto. *Camilla* was now sung in a mixture of Italian and English.

³³ Pepusch's first collection, *Six English Cantatas* (dedicated to the Marchioness of Kent, the Lord Chamberlain) was not published until 1710, but they were probably composed much earlier.

³⁴ British Library, Add. MS 38607, ff. 51 and 84.

³⁵ In the printed libretto (1707) the names of both Valentini and Francis Hughes are listed for the part of Orontes. Hughes was the intended singer, but he was replaced by Valentini before opening night [see British Library, Add. MS 38607, f. 51].

³⁶ British Library, Add. MS 38607, ff. 77f.

³⁷ *Post Boy* (13-15 November 1707).

³⁸ Public Record Office, MS L.C. 5/154, ff. 159v-160.

³⁹ British Library, Add. MS 38607, f. 87.

⁴⁰ British Library, Add. MS 38607, f. 86, undated. Robert Hume gives this a tentative date of January 1708.

⁴¹ British Library, Add. MS 38607, f. 3, undated. Robert Hume gives this a tentative date of 14 April 1708.

⁴² Downes, 46. Both Burney and Hawkins assumed that l'Epine still had this sum 10 years later when she retired from the stage to marry Pepusch.

⁴³ See W. H. Cummings, "The Lord Chamberlain and Opera in London, 1700-1740", *Proceedings of the Musical Association*, xl, 1913-14, 56. Otto Erich Deutsch, *Handel: A Documentary Biography*, 1955, 58, dates this document as probably mid-1713. Professor Hume confirms this and suggests late May 1713.

⁴⁴ Cummings, 50. The Duchess of Shrewsbury (née Adelaide Roffeni) was a native Italian; her husband was Lord Chamberlain between April 1710 and July 1715. An English singer, Jane Barbier, also received £20. She had first sung in public in *Almabide* (1711), and for her to have been paid at the same rate as l'Epine, she must have developed a high reputation by the time these concerts were given; probably sometime after 1712.

⁴⁵ Zacharias Conrad von Uffenbach, *Merkwürdige Reisen durch Niedersachsen, Holland und Engelland* (1753-4), ed. J. G. Schelhord, II, 440-1.

In the evening we went to the Opera, *Idaspe*, which was being given for the final time, because it was summer, when the Lords usually reside in the country. . . . The best of the females is Margarite de l'Epine, who certainly performs her part well.

⁴⁶ Uffenbach, II, 503-4; entry dated 25 June 1710 NS (i.e. 14 June).

In the afternoon, because we heard that a concert was to be held, which happens frequently, each of us obtained a ticket for one crown. The famous Pepusch frequently stages these concerts at the request of the nobility. The musicians were not very many and consisted of about sixteen persons [not "sixty" as incorrectly translated by W. H. Quarrell & Margaret Mare, *London in 1710, From the Travels of . . . von Uffenbach* (London, 1934), p. 66], however, it was incomparable. The Signora Margarita de l'Epine sang with them, she did not please us nearly as much as in the opera [i.e. *Idaspe*]. No doubt the reason for this was that the Concert Room was not as large nor as reverberant as the Opera House, and also partly because she exerts herself more for the Opera while here she sang only what was put before her, and also was less inclined to take pains. We were surprised, upon close view, that she was so uncommonly ugly, especially in her complexion. By the way, she was the only one who sang.

⁴⁷ Edmund Smith, *A Poem on the Death of Mr. John Philips* (c. 1709). Philips died in 1709, and Smith himself died the following year.

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FRANÇOISE MARGUÉRITE de l'EPINE: THE ITALIAN LADY?

D. F. COOK

(Continued)

From an examination of the scores of those operas sung by l'Epine, it is possible to conclude that her vocal range went from middle C to a high B flat, though she was more comfortable in the upper tessitura. In the masque roles of 1714-16, composed especially for her by Pepusch, the recitatives in particular remain exclusively in the upper range. In duet work, where she was usually given the travesty role, her part is the higher of the two, as in "You I love, no longer fly me" (which she sang as Olindo with "the Baroness" in *Love's Triumph*), as well as in all the duets she sang with Jane Barbier in the Pepusch masques. The earlier operas, such as *Clotilda* (1709) and *Almahide* (1710), made no excessive demands on l'Epine's techniques, but after 1710 the arias were more elaborate and required considerable skill. "Armatevi di vezzi" in Act II of *Antioco* (1711), and "M'adora l'idol mio", which Agilea sings to conclude Act I of *Teseo* (1713), were real tests of her vocal flexibility and articulation. The role of Goffredo, which she assumed for the 1712 production of Handel's *Rinaldo*, had been composed originally for Francesca Vanini Boschi and was in a register lower than l'Epine would have preferred;⁴⁸ however, the well-known aria "Sorge nel petto caro diletto" lay more within her range. Handel must have been satisfied, because in *Il Pastor fido* of the following year he apparently composed the music for the part of Eurilla with l'Epine in mind. (Admittedly, the departure of several singers from the Queen's Theatre company, including Nicolini, had limited Handel's options.) Of the six characters in the cast of *Il Pastor fido*, the part of Eurilla is by far the most demanding. Indeed, "Di goder il bel ch'adoro si lusinga" in Act I was one of l'Epine's most difficult arias, both in technique and interpretation, in any opera up till then. Burney summarized her vocal ability in these words:

Her musical merit must have been considerable to have kept her so long in favour as a singer on the English stage. . . . Besides being *out-landish*, she was so swarthy and ill-favoured, that her husband used to call her *Hecate*, a name to which she answered with as much good humour as if he had called her Helen. But with such a total absence of personal charms, our galleries would have made her songs very short, had they not been executed in such a manner as to silence theatrical snakes, and command applause.⁴⁹

Her unattractive appearance, observed also by Hawkins and von Uffenbach, made her a favourite target for the poetic wits of the day.

The Diverting Post (13–20 January 1705) printed this poem by an unknown author, under the title *On Margareta*.

Where e'er the Tuscan spreads her vocal Charms,
Our Eyes defend our Ears from Soothing Harms;
Her Steps deliver, whom her Strains enslave,
She trils [*sic*] to Conquer, and she treads to Save.

At the socially popular masquerades it was the common practice for ladies to wear face masks. The anonymous poet of the following lines expresses his displeasure when Anne Oldfield, an actress renowned for her beauty, appeared in disguise. The comparison with l'Epine is, to say the least, uncharitable.

I'll not take Oldfield to my Arms,
Unless I view bright Oldfields Charms:
Nol better, fancied Beauties trace
In Margareta's open face.⁵⁰

L'Epine's swarthy complexion and unusual height suited her for male roles, and she was regularly required to sing breeches parts. This was in no sense a demotion. A male role was not necessarily a subsidiary part or one that was vocally less challenging. Indeed, some of the roles she assumed had previously been taken by a castrato; many of the arias, such as "Speranze piu liete regnate con me" which she sang as Valdemaro in *Ambleto* (1712), were highly adventurous and required a robust and exciting voice. L'Epine, though no beauty, was clearly a most valuable singer of travesty roles: in the early years of Italian opera in London, Valentini and Nicolini were the only castrati at the opera house, and l'Epine was superior in vocal ability to the English male singers. In her, the managers could call on another expert singer for male roles, and this permitted them to stage operas which they might otherwise have had to adapt or avoid.

Within a few months of her appearance as the prima donna in *Thomyris* in 1707 she had assumed the male role of Prenesto in *Camilla*. In February 1708 she sang Olindo, a shepherd enamoured of Licisca (Mrs Tofts), in the premiere of *Love's Triumph*; on 10 April she was dethroned as Thomyris and transferred to the breeches part of Tigranes. *Thomyris* had been revised by Haym for this performance and, as Pepusch had done earlier for l'Epine, Haym now secured the leading role for his scholar and close associate, "the Baroness".⁵¹ L'Epine sang all three travesty roles until the end of that season, at which time Prenesto and Tigranes were taken over by Nicolini. *Love's Triumph* did not survive for another run.

There are many later instances in which l'Epine either relinquished a role in favour of a newly arrived singer, or stepped in to replace a singer who had left the country. Perhaps the most notable was in the 1712 production of *Rinaldo* when she sang Goffredo, a role left vacant by the

departure of Francesca Vanini-Boschi. A more interesting example concerns the opera *Idaspe*.⁵² When von Uffenbach heard this opera in June 1710 l'Epine had sung the role of Berenice. This role was taken in November by Elizabeth Schiavonetti Pilotta—her first role in England—and l'Epine was dropped from the cast. *Idaspe* began another run on 21 November 1711; the only new singer was Maria Rose Piscina as Darius, a role formerly sung by Valentini, who had left England at the end of the previous season. To Signora Piscina must go the dubious distinction of having one of the shortest careers of any singer in the history of opera in London; precisely two weeks after her London début the role of Darius was taken by l'Epine, and Piscina is not heard of again. But the story does not end there. Before the 1711–12 season was out, Darius was allotted to yet another singer, Benedetti Baldassare; this was his first and only role during this visit to London (he returned for the Royal Academy's productions in 1719–20), and l'Epine, once again, was dropped from the cast.

These manoeuvres by the managers would have discouraged most singers, but l'Epine seems to have taken it all for granted. She continued to perform in new productions and accepted transfers to existing roles as required. The reasons for these re-assignments are not clear. It does not seem to have been a reflection on her musical or vocal ability, for although she was replaced in eight roles, she just as often assumed roles that previously had been held by leading singers such as Valentini, Signora Manina, Signora Vanini Boschi, and Mrs Turner Robinson. A more likely explanation is probably to be found in internal politics and administrative convenience. It is significant that for all roles in which she was replaced, except Thomyris, she gave way to Italian singers who had recently come to London, and the managers may have felt that the audience's curiosity over these new arrivals (some of whom were already known by reputation) would be a draw at the box office. On the other hand, when a singer was no longer available, l'Epine's services as a musical factotum must have been invaluable in sustaining the run of a successful opera. She was obviously a versatile musician with an enviable capacity for learning new roles at very short notice.

The English singers at the Opera House seem to have found it difficult to contend with the ever-increasing number of new Italian singers and the consequent abandonment, after a brief and feeble attempt, of opera in English. Mrs Tofts had retired in 1709, and the only native singer remaining who could even mildly challenge the superiority of the foreigners was Jane Barbier. Richard Leveridge, better known and remembered for his robust performances of playhouse ballads than for his minor operatic roles, made a graceful transfer to the new playhouse in Lincoln's Inn Fields when it opened on 18 December 1714 under the management of John Rich.⁵³ In the meantime, at Drury Lane the actor-managers (Wilks, Cibber, and Booth) determined to meet the competition of opera and increase their takings by reverting to musical afterpieces.

This policy had proved successful many years before when English masques had been introduced into plays. Pepusch, evidently attracted by the possibilities, moved to Drury Lane as musical director for the 1714-15 season. On 12 March 1715, Drury Lane presented *Venus and Adonis*, the first of four English masques composed by Pepusch; the remaining three were produced the following season.⁵⁴ L'Epine and Barbier were also wooed from the Opera House for these productions, and became the leading playhouse singers for the next four years. Mrs Barbier usually assumed the function of first lady, and l'Epine took the travesty roles.⁵⁵ Grateful as they may have been to escape from Italian opera, they now had to content themselves with a fraction of the salary and prestige they had once enjoyed.

Unfortunately for the musicians, the Drury Lane actor-managers were essentially dramatists whose real interest lay in the spoken word; having to depend on musical pieces in order to sell tickets to a play proved increasingly mortifying to them, and after only two years they decided for 1716-17 to do without these expensive additions. John Rich, the shrewd manager of the new rival theatre, had no such inhibitions. He was prepared to capitalize on the current taste of the Town for musical entertainments, and enticed Pepusch to join Leveridge and his small group of less able singers: l'Epine and Barbier followed. This so depleted the complement of musicians at Drury Lane that nothing of musical interest was produced there for several years.

At Lincoln's Inn Fields, Pepusch quickly augmented the company of singers by adding Mrs Fletcher (formerly Signora Manina) and Mr Lawrence from the Opera House, and a new singer, Isabella Aubert. In January 1717, they made a start by reviving three old operas: *Camilla* (1706), *Thomyris* (1707), and *Calypso and Telemachus* (1712). L'Epine and Barbier sang travesty parts in all three operas. In *Camilla* and *Thomyris* l'Epine returned to the roles of Prenesto and Tigranes which she had sung in 1707-8, but in *Calypso* she sang the part of Mentor (i.e. Minerva in male disguise); in 1712 she had sung the title role which now was given to Mrs Aubert.

L'Epine was absent from the stage and concert rooms for the 1717-18 season. An advertisement for a concert in York Buildings on 5 March 1718 states that she "has not sung in public this Winter". Perhaps significantly, Pepusch also vanishes, and his work at the theatre seems to have been taken over by J. E. Galliard. By now, Pepusch was probably fully occupied in organizing the music for the Earl of Carnarvon (later Duke of Chandos) at Cannons; he had been doing this on a part-time basis for several years.⁵⁶ L'Epine and Pepusch both returned to Lincoln's Inn Fields for 1718-19, which turned out to be a rather bland season. She sang her customary roles in *Venus and Adonis*, *Camilla*, and *Thomyris*, and also performed *entr'acte* music. In addition, the offerings for the season included two works by Galliard. The first, his masque of *Decius and Paulina*, had received its first performance the previous season during l'Epine's

absence when it was interpolated in Act V of Settle's play *The Lady's Triumph*. Now the masque was used as an afterpiece with a new role, Marcellus, added specially for l'Epine. Galliard's second work was his setting of a revision by Lewis Theobald of Davenant's play *Circe*. Apparently, the music was confined to interludes and isolated songs within the play.⁵⁷ This was the only new musical production for the season, and it survived only seven performances. The notices for it list l'Epine among the singers, but without assigning a role. For l'Epine, this was her final complete season; she retired from the stage following an *entr'acte* performance on 28 May 1719.

She did, however, appear briefly the following year when she was called upon yet again to substitute for a singer who was indisposed; this time it was Mrs Turner Robinson, one of the company of the Royal Academy of Music, which was founded in 1719 for the production of Italian operas at the King's Theatre (formerly the Queen's Theatre) in the Haymarket. L'Epine was faced with the difficult task of performing, in a short period of one week, three different roles which she had not sung before: on 18 June she sang Procris in *Narciso*; on 22 June, Polissena in *Il Radamisto*; and on 25 June, Rhea Silvia in *Numitore*. Each of the operas was newly composed for the Royal Academy which presented *Numitore* as its opening production on 2 April 1720. If l'Epine, even at the end of her career, could negotiate arias such as "Sposo ingrato parto" in *Il Radamisto*, it can hardly have been a deteriorating technique which prompted her, in 1715, to retreat from Italian opera to the safety of the playhouse. She had always been an opera singer and it is appropriate that these farewell performances of 1720 should have brought her career round in a full circle to end where it began—at the opera house in the Haymarket.

L'Epine's decision to move to the playhouse in 1715 may have been influenced more by Pepusch's presence there than by musical or political motives. In 1712, Sir Richard Blackmore saw the pair as inseparable—at least professionally—when he wrote:

Now hear the melting voice and trembling string:
Let Pepusch touch the lyre, and Margarita sing.⁵⁸

No doubt she was among the musicians who accompanied Pepusch to Oxford in July 1713 to perform the Ode, "Hail, Queen of Islands", which he had submitted for the degree of Doctor of Music. Back in London the following year, when she petitioned the Vice-Chamberlain to request the regulation of benefit days, it was Pepusch who signed on her behalf.⁵⁹

About the time of her retirement, this association with Pepusch developed into the more permanent contract of marriage. Several different dates for this event have been put forward by historians, none of whom suggests where the ceremony might have taken place, but a search of marriage records has failed to decide the matter.⁶⁰ The date most commonly

given is 1718, based on Burney's premise that l'Epine retired in that year to marry Pepusch. Though Burney is wrong about her retirement, we have seen that both L'Epine and Pepusch may have been absent from the theatre throughout 1717-18 and it is possible that they were married at this time. But Burney himself is unsure, for in another place in his *History* he suggests that the wedding took place upon Pepusch's return from an apocryphal voyage to the West Indies with Bishop Berkeley in 1724. The baptism of their son in January 1724 contradicts this and, unless the child was adopted by the Pepusches, we may conclude that they were married before April 1723. It is possible that Dr Pepusch's appointment as musical director at Cannons—a well-paid and apparently stable position—may have provided a favourable opportunity for the marriage. Pepusch was particularly active with the Duke's music between 1719 and 1723 (the most likely period for the marriage), and the new ducal chapel, which first opened in August 1720, would seem a logical place for the wedding of a favoured member of the Duke's household; but the chapel records have not survived.⁶¹ An account of a dinner party at Cannons on Sunday 16 July 1721, however, makes a perfunctory reference to two guests: "At the Chaplain's table we are interested to observe Margareta and her mother".⁶² C. H. C. Baker logically surmises that this was Margareta Munter (whom the Duke hoped would soon become his daughter-in-law) and her mother, Lady Cadogan. However, it is unlikely that such personages would have been relegated to the chaplain's table, and we may, with better justification, speculate that it is *our* Margareta and her mother, invited by the Duke as a courtesy to his musical director. If so, then we may further speculate that had she been married to Pepusch at this time she would have been referred to as Mrs Pepusch; the name "Margareta" was commonly used to identify her as a theatre singer. While none of this is conclusive, it does lend credence to a marriage date of 1722, as given by Hawkins, or 1723, as given by Busby.

An Anglican ceremony at Cannons might well have been l'Epine's choice, in spite of the generally held belief that she was an Italian and therefore probably a Roman Catholic. Her son was baptized into the Church of England, and, later, she lived with Pepusch at the Charterhouse and was buried in the grounds there—an honour never accorded to a non-Anglican. In all probability she became an Anglican and was married according to that rite.

E. L. Moor presents the plausible hypothesis that her father may have been French: the presence of an Italian mother in London would have given rise to the view that Margareta was Italian.⁶³ The following observations may not finally put paid to this view, but they will establish a good case for the idea that "the tawny Tuscan" may have come from a French Huguenot background.

1. Along with a surname that is obviously French, her signature in 1703 used the French form of Christian names. In 1825, Thomas Busby

chose to abandon the traditional use of the Italianate form of her name, and refers to her in his *Anecdotes* as "Mademoiselle de L'Epine"; a practice not adopted by succeeding historians until Moor.

2. Many aspiring young opera singers, regardless of nationality, went to Italy for training and to launch a career. It is known that l'Epine lived in Italy, but it does not follow necessarily that she was born there, though her mother was apparently Italian.

3. In London it was common enough, then as later, for a professional singer to adopt an Italian name. Peter Motteux, in the prologue to *The Temple of Love* (1706), alluded to this fact:

Set up some famous Singer of no Fame,
And; tho' she's Dutch, Italianize her Name.
What tho' the Singing or the Face affright,
Worse Syrens get their Twenty pounds a Night.

In eighteenth-century England the term "Dutch" did not always imply a connection with the Netherlands; it could be used to denote any foreigner, but more often than not it meant German. There is little doubt that l'Epine was the target for the lampoon of the second couplet, and the whole passage may refer to her. The only possible candidates among the singers who were not in this opera and were therefore fair game for Motteux's pen were l'Epine, Signora Luovicini, and "the Baroness"; the last appears to have been German but there is no evidence that she ever Italianized her name.

4. Several Huguenot families of the name of l'Epine (or l'Espine, or LePin, or Lepine) arrived in London in the period 1690-1710.⁴⁴ The presence in London of Margaretta's mother and a sister might suggest that the whole family had settled there. If Maria Gallia were indeed l'Epine's sister, then it is a strong coincidence that she was given the name "Gallia" (i.e. Gaul=France).

5. The Earl of Nottingham, whose support of l'Epine's early career has already been noted, is known to have had sympathy for the Huguenot cause.⁴⁵

6. It would have been much easier and more natural for a Protestant Huguenot to become an Anglican than for a Roman Catholic.

Dr and Mrs Pepusch took pleasure in their domestic bliss at Boswell Court with their young son, John, who early displayed a bent for his parents' profession. Pepusch is known as the teacher of some of the best musicians of the time, but it has not been realized that Margaretta also had her prodigies. She had evidently begun teaching by 1720, for on 16 May of that year *The Diverting Post* advertised a concert to be given next evening at Drury Lane, with "Singing by a Boy, a Scholar of Mrs Margaritta de l'Epine". Another of her pupils was Isabella Chambers, who made her début at Hickford's Room on 8 March 1722, and enjoyed a long career as a singer with John Rich's company. She sang for Dr Pepusch's benefit night at Lincoln's Inn Fields on 6 May 1726; the

programme for the evening reads suspiciously like a recital by Mrs Pepusch's pupils. In addition to Chambers, there was singing in Italian and English by three newcomers: Mrs Forsyth, Mrs Davis, and Mrs Grimaldi. None of them ever amounted to anything as a theatre singer, but Mrs Forsyth and Mrs Davis sang again at separate performances the next year, when each performed a cantata by Pepusch; this reinforces the likelihood that they were pupils of Margaretta.⁶⁶

London concert-goers must have been surprised to read the advertisement for music at Drury Lane on 21 May 1733. It was a benefit for the theatre's musical director, Mr Seedo, who was plagued by financial problems. The musical portion included Seedo's masque of *Venus, Cupid and Hymen*, with singing by Mrs Seedo (formerly Manina-Fletcher); but in addition, and "At the particular request of Seedo's Friends", there was *entr'acte* singing "by Signora Margherita (who has not performed on any theatre these 14 [*recte* 13] years". L'Epine had come out of retirement to help her old friend. She sang after Act III of the mainpiece, but it is not known what works were performed. No doubt this was a nostalgic moment for those who remembered her dazzling performances of 30 years ago, when she and Greber had first appeared on this very same stage as *entr'acte* performers.

Soon after 1733, Dr Pepusch retired from the theatre in order to devote more time to teaching and his scholarly interests. He was an inveterate bibliophile, and his personal library of ancient books and manuscripts had outgrown the small house in Boswell Court. Late in 1734, the family moved to larger quarters in Fetter Lane.⁶⁷ Then, on 2 December 1737, Pepusch succeeded Thomas Love as organist at the Charterhouse and took up residence in an apartment there.⁶⁸ The quiet seclusion of the Charterhouse, with its fourteenth-century stone walls and a dozen acres of grounds, was an ideal retreat for Dr and Mrs Pepusch. They were not, however, far removed from the musical life of London, and received frequent visits from musicians and scholars, as well as from a steady procession of students eager to learn from the doctor's experience and theoretical knowledge. Among them was Charles Burney who recalled seeing Mrs Pepusch seated at the harpsichord attempting to play Bull's variations on *Walsingham* from the *Fitzwilliam Virginal Book*, then owned by Pepusch.⁶⁹ A regular subscriber to new publications, Pepusch added his son's name to the subscription list for Handel's *Faramondo* in 1738. A few months later, though, the happy retirement of Margaretta and the doctor was shattered by the sudden death of their son, an only child.⁷⁰

Margaretta died in 1746. Benjamin Cooke, a pupil of Pepusch, wrote in his diary for Sunday, 10 August 1746:⁷¹

I was at the (Surrey) Chapel in the morning, but in the afternoon went to Vauxhall [Gardens] with the Doctor, "Mrs Pepusch being dead"!

A search of the Charterhouse records has failed to discover any record of Mrs Pepusch's death or burial. Fortunately, an obituary in *The London*

Evening Post (12–14 August 1746) supports Cooke and gives the date and place of burial.

On Tuesday was privately interr'd in the Charterhouse Burying-Ground, the Wife of the learned Dr Pepusch. She died last Friday [i.e. 8 August], and was formerly deservedly famous, under the Name of Signora Margareta.

This final phrase is all that survives by way of epitaph to sum up l'Epine's valuable service of 20 years on the opera stage. It may appear superficial in its brevity, but then, "deservedly famous" leaves little else to be said.

⁴⁸ Hawkins, II, 809, says that at the time Boschi sang in *Rinaldo*, she was "in years, and her voice upon the decline".

⁴⁹ Burney, II, 671–2.

⁵⁰ [James] Ralph, *Miscellaneous Poems by Several Hands*, 1729, 251–2.

⁵¹ British Library, Add. MS 38607, f. 98. Articles between Haym and Christopher Rich, dated 12 January 1708. The role of Tigranes had previously been sung by Mr Lawrence.

⁵² The casting is reconstructed chiefly from newspaper notices as reported in *The London Stage*, and is based on the assumption that when only one singer is mentioned a change of singers is indicated.

⁵³ John Rich was the son of Christopher, who had died before the new theatre was ready to open.

⁵⁴ *Myrtillo* (5 November 1715), *Apollo and Daphne* (12 January 1716) and *The Death of Dido* (17 April 1716).

⁵⁵ Except in *The Death of Dido*, in which l'Epine sang Dido, and Barbier took the travesty role of Aeneas.

⁵⁶ For further information on the Duke and Cannons, see C. H. C. Baker and Muriel Baker, *The Life and Circumstances of James Brydges, First Duke of Chandos*, 1949.

⁵⁷ No score survives. Fiske [p. 59], is of the opinion that it was a full-length opera, although the printed libretto appears to suggest otherwise.

⁵⁸ From Richard Blackmore's "Creation, Book III" (1712), printed in *A Complete Edition of the Poets of Great Britain*, vii, (1794), 637.

⁵⁹ British Library, Add. MS 38607, f. 44, dated 16 March 1713 (i.e. 1714). Other petitioners were Catherina Galerati, Valentino Urbani, Stephen Barbier (for Jane), and Thomas Robinson (for Anastasia).

⁶⁰ The following examples will give an idea of the discrepancies:

1708 *Rees's Cyclopaedia*, 1819, under "Epine"; obviously a misprint for 1718.

1718 *Grove's Dictionary of Music*, 3rd edn, 1927, under "Pepusch".

1722 Sainsbury, *Dictionary of Musicians*, 1825, under "Pepusch"; reprinted New York, 1966.

1723 Thomas Busby, *Concert Room and Orchestra Anecdotes* 1825, III, 158.

1724 *Rees's Cyclopaedia*, 1819, under "Pepusch".

Grove's Dictionary of Music, 1st edn, 1878–89, under "Pepusch".

1726 E. L. Moor, "Some Notes on . . . L'Epine".

⁶¹ Before the chapel was opened the Duke used the parish church of Stanmore Parva (alias Whitchurch) as his Pro-chapel, and he and his family are buried there. The vestry minutes and the parish register (1671–1729) survive but no musicians are mentioned. It is known that weddings did take place in the Duke's new chapel; "On Sunday last Mr. Coward, an Attorney near Bath was married to Mrs Seagrave, of Grace-Church Street, at the Duke of Chandos's chapel at Cannons" [*Mist's Weekly Journal* (8 September 1722)].

⁶² Baker and Baker, 194.

⁶³ Moor, 345.

⁶⁴ *Letters of Denization and Acts of Naturalization for Aliens in England and Ireland*, Huguenot Society of London, Manchester, 1923, *passim*. Also see *Calendar of State Papers, Domestic Series, 1694-95*, 1906, for passes issued on 3 May 1694 for one Peter L'Espine (a weaver) and his family to travel to Holland via Harwich or Gravesend. My thanks to Dr H. Diack Johnstone for drawing my attention to these references.

⁶⁵ British Library, Add. MS 29574, f. 243.

⁶⁶ Mrs Forsyth sang at the Little Theatre in the Haymarket on 17 March 1727, "a new Cantata on St. Patrick's Day, set to Music by Dr. Pepusch". The piece is now lost. Mrs Davis sang at York Buildings on 26 April 1727, "An English Cantata in Praise of Musick by Dr. Pepusch". This title cannot be identified with surviving scores.

⁶⁷ Guildhall, MS 11316/110, Land Tax Assessment, Parish of St Andrew Holborn, Ward of Farringdon Without.

⁶⁸ Charterhouse, "Charterhouse Assembly Orders", under 1737, 373.

⁶⁹ Burney, II, 76.

⁷⁰ The date most generally accepted is 1739. However, the Charterhouse burial records survive for the period from January 1739 to June 1741, and they contain no record of the child's burial. If he were buried in the Charterhouse grounds, and this is likely, then he must have died either before or after this period; probably in 1738. *The Gentleman's Magazine*, 1771, 273, gives its diagnosis of the cause of death: "Dr. Pepusch's son . . . died in consequence on a surfeit by eating cucumbers, when heated by playing cricket".

⁷¹ Cooke's diary, which covers the period from 5 July 1746 to 9 April 1747, apparently does not survive. It was once owned by James Shoubbridge and appeared as Lot 352 in the sale catalogue of his library (Puttick and Simpson; 30 June 1873). The fragment referring to Mrs Pepusch's death is included in the catalogue description.

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London Music Diary for October 598

Venus and Adonis

An English Masque 'After the Italian Manner'

D. F. Cook

Pepusch's 'Venus and Adonis' will be staged at Holme Pierrepont Hall, near Nottingham, 17-20 September, in a production by Jack Edwards and Robin Linklater, with the Parley of Instruments directed by Peter Holman.

Colley Cibber and his fellow actor-managers must have looked forward to the 1714-15 season at the Theatre Royal in Drury Lane with many misgivings, and for two good reasons: the growing success of opera was attracting the fashionable audience away to the King's Theatre in the Haymarket; and the opening, on 18 December 1714, of a new playhouse at Lincoln's Inn Fields threatened their box-office receipts still further. Cibber decided to do something about it. Musical entertainments, he remembered, had always succeeded in drawing crowds to the playhouse; but since 1708 Drury Lane had offered very little in the way of music.

At the start of the 1714-15 season, Cibber could

muster only a few inferior singers, drawn for the most part from the company of actors and dancers. What he needed was an experienced musician; someone to provide new music for the town to talk about, and also to organize, augment and generally breathe new life into the inept company of singers and instrumentalists already at the theatre. Cibber selected Johann Christoph Pepusch (1667-1752) as the man for the job.

Pepusch, a native of Berlin, had come to England in about 1698; from 1704 onwards he began to achieve a considerable reputation as a composer of instrumental music and an important member of the opera-house band. Although his activities as a composer of vocal dramatic

music were limited to arranging the music for Motteux's pasticcio of *Thomyris* (1707) and composing a few English solo cantatas, his experience in the production of Italian operas was to prove invaluable to Cibber's strategy. Pepusch was persuaded to accept the position of musical director at Drury Lane for the 1714–15 season. Though he stayed for only two seasons, he did indeed revitalize the company's music: he presented four new musical dramas of his own and succeeded in tempting the singers Francoise Marguerite de l'Epine and Jane Barbier to transfer from the opera house in time to sing the leading roles in the first of them, the masque of *Venus and Adonis*. This masque is Pepusch's first substantial composition for the stage. It was produced on 12 March 1715 as an afterpiece to the Beaumont and Fletcher play *Rule a Wife and Have a Wife*; Cibber himself wrote the libretto. L'Epine, whom Pepusch later married, was advertised to sing the travesty role of Adonis, and Mrs Barbier, Venus. The only surviving printed libretto (1715) adds Mr Blackly, a subsidiary singer, as Mars (doubtless the same Blackly or Blackley who sang first tenor in the première of Handel's *Acis and Galatea* at Cannons about the summer of 1718); he was replaced as Mars on 10 November by Mr Turner.

Venus and Adonis, though called a 'masque', contained no spoken dialogue; it was sung throughout, like a comic opera in the Italian manner, but with the plot compressed into a single act of two interludes. This was of course essential in an afterpiece designed to follow a full-length play. In any case, Cibber could probably not have persuaded his actors and playwrights to accept a more ambitious piece: they had suffered from, and still feared, the overwhelming popularity of opera. Even as a one-acter, *Venus and Adonis* is unusually lengthy for an afterpiece. This type of musical entertainment was intended to serve two purposes. By providing a libretto in English, even though one of the singers was foreign, Cibber hoped to appeal to the less sophisticated members of his playhouse audience and thus undercut John Rich's new theatre at Lincoln's Inn Fields; at the same time the music, specifically advertised as being composed 'after the Italian manner', resembled the kind of music then in vogue with the more aristocratic audience at the opera house. Cibber made it clear in his preface to the printed libretto that *Venus and Adonis* was a calculated move to fight fire with fire.¹

The following Entertainment is an Attempt to give the Town a little good Musick in a Language they understand: . . . It is therefore hoped, that this Undertaking, if encourag'd, may in time reconcile Musick to the English Tongue. And, to make the Union more practicable, it is humbly moved, that it may be allow'd a less Inconvenience, to hear the Performer express his Meaning with an imperfect Accent, than in Words, that (to an English Audience) have no meaning at all: And at worst, it will be an easier Matter to instruct two or three Performers in tolerable English, than to teach a whole Nation Italian.

¹No doubt Cibber was referring to L'Epine's foreign accent.

But Cibber was careful not to offend the opera-lovers by attacking their taste for Italian music: 'the Manner of it [is] . . . indisputably superior to all Nations for a Theatre: And 'tis hoped this Entertainment will want nothing of the Italian, but the Language'. The collaboration of Cibber and Pepusch therefore created what was virtually a new genre by drawing on the strengths of two different traditions, native and foreign. While Cibber looked back to the previous century and modelled his libretto on older masques with spoken dialogue, Pepusch's music owed very little to them and opened up new possibilities which might have proved very fruitful for the future. He employed all the formal structures and musical stereotypes of Italian opera: the characteristic choruses of the Purcellian masque are replaced by da capo arias; the half-arioso declamatory style gives way to the simple, more naturalistic rhythms of *parlando* recitative; instead of the colourful timbres of brass and drums, he defers to the more reserved Italian orchestration for four-part strings, woodwind and continuo, highlighted by virtuoso treatment in concertato style. Pepusch clinches the matter by abandoning the Purcellian French overture and composing an Italian one. He also used the Italian form for two of the three masques which followed *Venus and Adonis*. In his other theatre works, including the masque of *Myrtillo and Laura*,² he preferred to use the French form beloved by Handel and other contemporaries. He followed another Italian operatic convention in giving the part of the hero, Adonis, to a soprano voice. Musically, then, Pepusch's *Venus and Adonis* is a miniature Italianate opera, more akin in plot and dramatic treatment to Dieupart's *Love's Triumph* (1708) or Handel's *Il pastor fido* (1712) than to John Blow's earlier setting of *Venus and Adonis* (c1681) or to the masques of Henry Purcell. Blow's masque, in the French dance-opera style, was composed for performance at court and never became popular as a theatre piece. In all probability it was the theatre musician John Eccles who bridged the gap between the Restoration masques and those by Pepusch. Since music survives for only a few of Eccles's entirely sung musical dramas, it is difficult to determine the full extent of his influence, though it must have been considerable.

Pepusch's *Venus and Adonis* initiated a fashion for English masques 'after the Italian manner' which found its justification and immortality in Handel's *Acis and Galatea*. The movement was short-lived, lasting only three years (1715–18), and produced altogether only six important works. These are listed below in chronological order, with the name of the librettist in parentheses:

- Pepusch *Venus and Adonis* (Cibber); Drury Lane, 12 March 1715
- Pepusch *Myrtillo and Laura* (Cibber); Drury Lane, 5 November 1715
- Pepusch *Apollo and Daphne* (John Hughes); Drury Lane, 12 January 1716

²*Myrtillo*, with its worldly characters, rustic setting and frequent use of dancing, comes closer than the others to the Restoration masque.

- Pepusch *The Death of Dido* (Barton Booth); Drury Lane, 17 April 1716
 Galliard *Pan and Syrinx* (Lewis Theobald); Lincoln's Inn Fields, 14 January 1718³
 Handel *Acis and Galatea* (John Gay, with John Hughes and perhaps Alexander Pope); private performance for the Duke of Chandos at Cannons, about summer 1718⁴

We are fortunate in that full scores for each of these masques survive in contemporary manuscript copies. The score for *Venus and Adonis*, along with 11 instrumental partbooks, is preserved in the Royal College of Music, MS975. It is significant that the flageolet part, required for only one aria, is copied in one of the three surviving partbooks for Violin I. The only violinist known also to have played the flageolet was John Banister, the younger, and he was a member of the band at Lincoln's Inn Fields from about 1715 to at least 1720.⁵ From this we may deduce that the score and parts now making up MS975 were the ones used at that theatre for a revival in 1718–19. The publisher John Walsh was usually quick to print the music from new theatrical works; but he must have had reservations about these new Italianate masques, for his *Songs and Symphony's in the Masque of Venus and Adonis* did not appear until a year after the première.⁶ The edition contains an interesting note which says that three of the airs were not composed by Pepusch but were 'incerted at the desire of some persons . . . having been Originally, Compos'd in Italian.'⁷ I have been unable to trace the originals. None of Pepusch's subsequent masques was printed, though a few arias survive in broadsheets.

The following comparative table analyses the Italian operatic components of each of the six masques, omitting secco recitatives, instrumental flourishes and dances.

| Title | acc.recit | airs | | | | | | inst. | total |
|--------------------|-----------|--------|---------|-------|------|------|--------|-------|-------|
| | | arioso | da capo | other | duet | trio | chorus | movts | |
| <i>Venus</i> | 4 | 4 | 14 | 1 | 2 | - | 1 | 3 | 29 |
| <i>Myrrillo</i> | 1 | 1 | 8 | 3 | 1 | - | 1 | 1 | 16 |
| <i>Apollo</i> | 3 | 1 | 8 | 2 | 2 | - | - | 2 | 18 |
| <i>Dido</i> | 1 | 2 | 7 | 4 | 3 | - | - | 3 | 20 |
| <i>Pan</i> (1718) | 1 | - | 6 | 4 | 1 | - | 2 | 2 | 16 |
| <i>Acis</i> (1718) | 3 | - | 10 | 1 | 1 | 1 | 5 | 1 | 22 |

In late 1717 or early 1718, when Galliard and Handel are presumed to have composed their masques, Pepusch

was serving as musical director at both Lincoln's Inn Fields and at Cannons. He would thus have had close contact with both composers, and it is probable that Pepusch's experience in setting English masque librettos would have proved valuable to them. Even so, elements of the Restoration tradition are more pronounced in their masques than in Pepusch's: Handel, for example, made extensive use of choruses (or, more properly, solo ensembles), and Galliard interpolated dances as part of the action. In *Venus and Adonis* Pepusch employs only one chorus, in which a Chorus of Huntsmen (SATB) summarizes a moral, tacked on at the end like the concluding *coro* of an Italian opera. Neither the MS score nor the

A sketch for *Venus* for the Holme Pierrepont production



printed libretto mentions dancing. There are, however, two unnamed pieces, apparently dances, copied at the end of the partbooks in the same hand as the parts for the masque. They do not seem to be an integral part of the action; probably they were used for a dance of huntsmen which would make an effective conclusion to the First Interlude. It is worth noting how heavily *Venus and Adonis* and *Acis and Galatea* rely on the use of the da capo aria.

What are the qualities of *Venus and Adonis* as a musical drama? Cibber's libretto, an adaptation or rather corruption of the story as found in Ovid's *Metamorphoses* (bk.x), falls neatly into its two interludes. Most masques do not divide thus, and the arrangement in *Venus and Adonis* suggests that Cibber, no doubt prompted by Pepusch, may have thought of it as an Italian intermezzo in which each interlude was performed separately between the acts of a play. Indeed, Cibber's masque was performed in this way on at least one occasion; a revival at Lincoln's Inn Fields on 15 March 1725 paired it with the play *Love Makes a Man*, with the First Interlude given after Act 2 and the second after Act 3. The scene is a rural setting in the woods around Mount Ida in Crete. The First Interlude involves only the characters of Venus and Adonis in an amusing

³Galliard's other masques are in the Restoration style.

⁴There is a general discussion of each of the six masques in Roger Fiske, *English Theatre Music in the Eighteenth Century* (London, 1973), 56–62; see also Winton Dean's comments relating them to his comprehensive study of *Acis and Galatea* in *Handel's Dramatic Oratorios and Masques* (London, 1959), 155–9. Ellen Harris's *Handel and the Pastoral Tradition* (London, 1980) also traces the background to *Acis and Galatea* but hardly mentions the masques by Pepusch and Galliard.

⁵I am grateful to David Lasocki for drawing this to my attention.

⁶*Post-Man* (8–10 May 1716): 'This Day is publish'd . . .'. The edition has Mars for a tenor voice 'as sung by Mr Turner'.

⁷'Swain thy foolish sports give over', 'Gentle slumbers' and 'What heart could now refuse thee'.

tale of amorous pursuit; the older Venus tries in vain to seduce Adonis, the epitome of youthful purity and innocence. The Second is in vivid contrast: Cibber introduces the truculent character of Mars, the Roman God of War, a jealous, violent and highly troublesome lover of Venus. His jealousy and vengefulness, occasionally presented under a thin veil of humour, are useful for the purposes of dramatic and musical contrast, but obtrude strangely into Ovid's original story. Cibber engineers the plot so that Mars becomes indirectly responsible for the death of Adonis. The characters and the construction of the plot find an interesting parallel in *Acis and Galatea*; though Gay's masque was conceived as a single continuous act, Handel later adopted a division into two sections, the

temporaries. Dean observes that many of Pepusch's arias could pass for Handel's;⁹ while this perhaps is no credit to Pepusch's originality, the comparison is just and bears witness to the dramatic imagination, vocal stylisation and generally high quality of his music.

In composing the arias, Pepusch exploited to the full L'Epine and Barbier, both extremely competent singers with experience in performing Italian operas, an advantage that the playhouse composer rarely enjoyed. Of the 15 arias, Adonis has seven, Venus six and Mars only two. One of the more elaborate is 'Cupid, bend thy bow', which Venus calls upon her son to 'revenge his mother's pain'.¹⁰ The aggressive energy and forceful orchestral comments of the first section in common time are con-

Ex. 1



second beginning at the point where the fearsome monster Polypheme, slayer of Acis, makes his appearance. Winton Dean describes Cibber's libretto as 'feeble and unimaginative, . . . defaced by a distasteful cynicism';⁸ this seems a little hard on Cibber, who was a competent man of the theatre even if not a poet or playwright of real stature.

Fettered as it is by over-use of rhyming octosyllabic couplets, the libretto must nevertheless have stirred Pepusch's imagination, for his music displays an originality and dramatic awareness not found to the same extent in his later masques. The three-movement overture is scored for two oboes, bassoon, four-part strings and continuo, and has some fine independent writing for the wind. It would make a delightful concert piece in its own right. Pepusch employs oboes extensively throughout the masque, using them in 12 arias; in this he subscribes to the typical scoring of Italian opera and departs from his usual policy of giving most of the work to instruments of the flute family, which are used (for special effects) in only two arias. The opening allegro of the overture, with its concertato-style sections for oboes in consecutive 3rds, is surprisingly like the *sinfonia* which begins Handel's *Acis* – another Italianate concerto movement.

Though Pepusch did not possess Handel's dramatic instinct, the musical style of the two composers has much in common. Pepusch has something of Handel's breadth of phrase and shares his concern for varied instrumental colour, in a texture usually rather thicker and always more active and rhythmically energetic than their London con-

trasted in the second with an Adagio in triple metre. Here an oboe obbligato, imitating the voice, floats above an accompaniment of repeated chords played by the full string ensemble.

Venus's bird-call aria, 'Chirping warblers', with its obbligato for 'flagelletto', was a standard type in the period and resembles arias by Galliard and Handel. Pepusch's setting is noteworthy for the independence and rhythmic zest of the obbligato line; these qualities are less in evidence in Galliard's 'How sweet the warbling linnet sings', while Handel, in 'Hush ye pretty warbling choir' ties the recorder obbligato almost entirely to the violin part. The dramatic climax of Pepusch's masque is Adonis's poignant lament, 'O welcome gentle death' scored for strings and German flute (an instrument then usually associated with melancholy texts). The sustained interweaving lines of flute and voice give a spaciousness to this very short but remarkably effective aria. Pepusch does not employ the by then old-fashioned device of a ground bass, nor does he rely on the customary descending chromatics to intensify feelings of pathos. Rather, his simple diatonic harmonies appropriately reflect the ingenuous disposition of the dying hero.

Unlike Handel and the Italians, Pepusch was not one to experiment with daring melodic or harmonic progression; and in this respect his arias in general are rather bland. His recitatives follow the operatic tradition of keeping *secco* recitative simple to allow the singer freedom in interpretation, and of adding instrumental accompaniment to

⁸Dean, *op cit*, 156

⁹*ibid*

¹⁰An edition by Maurice Bevan, for contralto and piano, is published by Elkus (1961).

heighten more important moments. A good example of Pepusch's accompanied recitative is the section beginning 'Arise, black storms and tempests rise' in which Venus demonstrates first her anger and then her remorse over Adonis's death.

Venus and Adonis enjoyed a moderate success at Drury Lane; but because of its extended length as an afterpiece, revivals during 1715–16 were generally limited to either the First or Second Interlude. Cibber, though, soon came to realize that Pepusch's masques presented no adequate challenge to the full-length Italian operas at the Queen's (formerly the King's) Theatre in the Haymarket. His interest in masques as afterpieces petered out after the production of Pepusch's fourth masque, *The Death of Dido*, in April 1716. John Rich, on the other hand, saw further possibilities in them, and took over what Cibber had begun. At the beginning of the 1716–17 season he invited Pepusch to transfer to his company at Lincoln's Inn Fields; L'Epine and Barbier, who had sung leading roles in all Pepusch's masques, went with him. The popular and very able singer Richard Leveridge, already in Rich's company, proved to be the ideal Mars when *Venus and Adonis* was revived on 18 November 1718. The piece received 12 more performances there (usually a single interlude) during the season. It is interesting to note that on 22 November the masque was substituted for Purcell's music in *The Prophetess or the History of Dioclesian*.

The Italianate masques of 1715–18 were interesting expedients designed to answer a local need; only *Acis and Galatea*, apparently composed for a private patron, is familiar to us today. Rich might have sustained the tradition of theatre masques in the Italian manner – Pepusch

VENUS AND ADONIS

by J. C. Pepusch and Colley Cibber.

Holme Pierrepont Masque.

Musical Director Peter Holman, Producer Jack Edwards

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and Galliard were, after all, his chief theatre musicians for many years – but in the end he decided instead to invest his money in the harlequinades and pantomimes which became the rage in the 1720s. *Venus and Adonis* would probably have been forgotten after 1719 had it not been for Jane Barbier. She chose it for her benefit night on 15 March 1725 (with three additional performances in April) and returned to it for her benefit on 16 March 1730. Barbier and Leveridge sang their former roles, but L'Epine had retired from the stage in 1720 and the part of Adonis was sung in 1725 by the tenor Gaetano Phillipio Rochetti, and in 1730 once more by a woman, Manina Fletcher-Seedo.

It comes as a surprise to find Cibber's *Venus and Adonis* in the bills for Covent Garden on 21 March 1748. This was a benefit night for the famous English tenor John Beard, who sang Mars. Others in the cast were Mrs Lampe (Venus) and Mrs Storer (Adonis); the latter also used the piece for her benefit in April. The notices do not, however, name the composer, and this may not have been Pepusch's setting. Nicolo Pasquali is known to have reset Cibber's libretto about this time, and also John Hughes's for *Apollo and Daphne*; in all likelihood, his music was used. Pepusch's score was probably not heard again after 1730 until a revival in 1963 at Taynton House, Gloucester.

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presents



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by Pepusch and Cibber

Holme Pierrepont Hall

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Cast

| | |
|-------------|-----------------|
| Venus..... | Elizabeth Brice |
| Adonis..... | Margaret Perry |
| Mars..... | Geoffrey Dalton |

Huntsmen

Soprano.....Rachel Sherry
Tenor.....Andrew Kettlewell
Alto.....Nicholas Clapton
Bass.....Philip Slane

Dancers

Huntsmen/Clouds

Susan Forman

Ronald Howell

Orchestra

Peter Holman - harpsichord

Peter Noonan.....harpsichord

Teresa Caudle.....baroque violin

Julie Miller.....baroque violin

Annette Isserlis.....baroque viola

Wendy Hancock.....recorder I, flageolet, german flute

Paul Goodwin.....baroque oboe I, recorder II

Gerald MacDonald.....baroque oboe II

Alastair Mitchell.....baroque bassoon

Mark Caudle.....baroque cello

Mandy Macnamara.....violone

Acknowledgements

East Midlands Arts for financial assistance

Mavis Hoffman, Principal, Nottingham Academy of Speech and Drama
Birmingham University Drama Dept. Trent Polytechnic
South East Derbyshire College Nottingham University

Mrs. C. M. McGegan

Production

Producer and choreographer.....Jack Edwards
Musical director.....Peter Holman
Assistant to producer.....Andrew Kirkman
Assistant to musical director.....John Flinders
Stage manager.....Neil Bray
Design and execution by students of the Theatre Design Department, Trent Polytechnic, under the direction of Robin Linklater.
Costume designer.....Sue Gallagher
Costume supervisor.....Leslie Spence
Costume makers.....The first year students and
Sue Gallagher, Sue Knowles, Fiona Barclay
Sets constructed and painted by first year students and Ted Lamoureux
Props.....Bill Talbot
Make-up.....Vivienne Kinder
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Venus and Adonis - A Synopsis

The story is based on classical myth and is an adaptation of the story of "Venus and Adonis" as found in Ovid's *Metamorphosis*, Book X. In Colley Cibber's libretto the action is divided into two interludes, both of which take place in a leafy glade of a classical wood.

The First Interlude involves only the characters of Venus and Adonis in an amusing tale of amorous pursuit. The older Venus falls in love and tries unsuccessfully to seduce the young and innocent shepherd, who is more interested in the pleasures of the hunt.

The Second Interlude is in vivid contrast to this: Cibber introduces the truculent character of Mars, who brings to the plot emotions of jealousy and revenge. Mars spies the two lovers and his jealousy is inevitably aroused, but he resists the temptation to take direct vengeance, saying that he will leave this to chance and the hunt. Shortly afterwards, Adonis is fatally gored by a boar, leaving a distraught Venus to ascend to the heavens amid a thunderstorm.

* * * * *

The masque of **Venus and Adonis** was, as Winton Dean put it, "a conscious act in the operatic war". Colley Cibber (1671-1757) and his fellow actor-managers at the Theatre Royal in Drury Lane were alarmed at the overwhelming popularity of Italian opera at the King's Theatre in the Haymarket (usually called the Opera House). This was cutting into their own takings at the playhouse. They decided to do something about it and in September 1714 they engaged Johann Christoph Pepusch (1667-1752) as their musical director. Pepusch, a native of Berlin, had come to England about 1698, and by 1704 had begun to achieve a considerable reputation as a composer of instrumental music. He went on to become an important member of the Opera House band; certainly, his experience in Italian opera would prove invaluable to Cibber's strategy. The plan was to develop a type of musical drama that would meet the competition on two fronts. By providing a libretto to English words Cibber hoped to appeal to the less sophisticated members of his playhouse audience and thus gain the upper hand over a new rival playhouse that had opened in December 1714 at Lincoln's Inn Fields; at the same time, Pepusch's music, specifically advertised as being composed "after the Italian manner", resembled the kind of music then in vogue with the more aristocratic audience at the Opera House. On 12 March 1715 they were ready and launched their campaign with the first production of **Venus and Adonis**, performed as an afterpiece to the Beaumont Fletcher play **Rule a Wife and Have a Wife**; Cibber himself supplied the libretto. **Venus and Adonis** initiated a movement to set English masque libretti to Italianate music. The movement was short-lived, however, lasting for only three years (1715-18); in all, it produced only six important works—four of them by Pepusch—of which Handel's **Acts and Galatea** was the culmination.

Cibber's adaptation, or more properly corruption, of the story as found in Ovid's **Metamorphoses**, Book X, is compressed into a single act which he divides into two interludes, as described above in the synopsis. Cibber's libretto must have stirred Pepusch's imagination for his music displays an

originality and dramatic awareness not found to the same extent in his other masques. Their collaboration created what was virtually a new genre by drawing on the strengths of two different traditions, native and foreign. While Cibber looked back to the previous century and modelled his libretto on older masques with spoken dialogue, Pepusch's music owed very little to them; indeed, *Venus and Adonis* must be considered as a miniature Italianate opera.

In the early Eighteenth Century, the description "after the Italian manner" often implied nothing more than the use of *secco* recitative; in *Venus and Adonis* it means much more. Pepusch employs all the formal structures and musical stereotypes of Italian opera: the characteristic choruses of the earlier Purcellian masque are replaced by *da capo* arias; the half-arioso declamatory style gives way to *secco* recitative; instead of the colourful timbres of brass and drums, he defers to the more reserved Italian orchestration for four-part strings, woodwind and continuo. In addition to composing in a style that features Italian idioms, Pepusch further emphasizes the Italianate nature of the masque in two ways. First, he uses the Italian form of overture (fast-slow-fast). The overture has some fine independent writing for oboes and bassoon, and would make a delightful concert piece for chamber orchestra in its own right. As in Italian opera, he uses oboes extensively throughout the masque, reserving the sound of flutes (actually a flageolet in one aria and german flute in another) for special effects. For the second distinctly Italian feature, Pepusch assigns the role of Adonis to a soprano voice. To have Adonis sing forth in the soprano register may appear today as rather odd, but it was an accepted practice in Italian opera for a castrato singer to represent the hero.

When Pepusch moved to Drury Lane in 1714, there were no prominent singers (least of all a castrato) in the company there, so he encouraged two operatic sopranos to transfer from the Opera House in time to sing the leading roles in his new masque. Francoise Marguerite de l'Epine, whom he later married, sang the travesty role of Adonis, and Jane Barbier sang Venus. Mr. Blackly, a subsidiary singer already in the company, took the part of Mars; this was undoubtedly the same Mr. Blackly who sang first tenor in *Acis and Galatea* when it was first performed for the Duke of Chandos at Cannons, Edgware about 1718. Mr. Turner assumed the role of Mars in November 1715.

In composing the arias, Pepusch exploited to the full l'Epine and Barbier, each of whom was an extremely competent singer with experience in performing Italian operas; this was an advantage that the playhouse composer rarely enjoyed. Consequently, while many of the arias in *Venus and Adonis*

are relatively short, they can nevertheless stand their ground in style and quality with their counterparts in Italian opera, and a few compare favourably with Handel's.

Venus and Adonis enjoyed a moderate success at Drury Lane, but it was rather lengthy for an afterpiece, and performances during the 1715-16 season were limited to either the First or Second Interlude. Cibber soon realized that the Italianate masques represented a paltry challenge to full-length Italian operas at the Opera House, and his interest in them as afterpieces petered out by the end of the season. In September 1716, Pepusch accepted an appointment as musical director at the new playhouse in Lincoln's Inn Fields and ensured a brief reprieve for *Venus and Adonis* by including it in the repertoire for 1718-19. L'Epine and Barbier had transferred to Lincoln's Inn Fields with Pepusch and took their former roles. The popular and very able bass singer Richard Leveridge, already in the company there, proved to be the ideal Mars; the original tenor part was adapted for him. The masque would probably have been forgotten after 1719 if it had not been for Jane Barbier who chose it for her benefit night in 1725 and for her benefit in 1730. L'Epine had retired from the stage in 1720, and it is interesting to note that in 1725 the role of Adonis was sung by the tenor Gaetano Phillippo Rochetti; it reverted to a breeches part with Manina Fletcher-Seedo in 1730.

It comes as a surprise to find Cibber's libretto advertised in the bills for Covent Garden on 21 March 1748. No composer is given but, in all likelihood, the music on this occasion was a resetting of Cibber's text by Nicolo Pasquali. It seems safe to say that Pepusch's music was not heard again after 1730 until a production of *Venus and Adonis* at Taynton House, Gloucester on 20-26 June 1963; the same cast gave a concert performance of the work the following year at the Birmingham Art Gallery. On both occasions, Adonis was sung by a tenor, as in the 1725 version. But *Venus and Adonis* is essentially a stage piece and, J. F. Waterhouse commented in his review of the concert performance (Birmingham Post), without costume, scenery and action, some of the magic is lost.

Tonight, in the intimate and historic atmosphere of Holme Pierrepont Hall, we attempt to re-capture some of the magic of an eighteenth-century playhouse performance of Pepusch's engaging musical drama. Our score restores Adonis to a soprano voice as Pepusch had intended, the accompaniment is played on original Baroque instruments, and the conductor takes his traditional place at the harpsichord. It is hoped that the only thing missing are the lamplight and the orange sellers.

Don Cook

Programme notes by D. F. Cook, Head of the Music Department at Memorial University of Newfoundland (Canada), who also prepared the performing score for this production. We wish to thank the Director of the Royal College of Music, London, for his kind permission to base the edition largely on a manuscript score and part-books now preserved as MS 975 in the College library.

* * * * *

T. S. Eliot writes 'Time present and time past are both perhaps present in time future, and time future in time past.' A clever and perplexing play of simple words that sums up the spirit of an ancient country house. Full of conundrums and the mystery of changing generations the Big Room tonight takes up a new role as it proceeds towards the millenium.

Patiently worked on by Elizabeth Brackenbury over the last decade, with help from the drawings in the Pierrepont family papers, the courtyard garden is now renewed.

Within the house the process continues. The entrance and stairwell were found much as they were in the nineteenth century, but after fifty years abandonment, decayed, with dry rot and the ceiling a Clapham Junction of cracks ending in a vast hole above the last flight of the staircase. This was mended and repainted last year with men from the Manpower Services Commission, who also cleaned off the many layers of paint that had choked the delicacy of the carving on the Charles II staircase, resited here in about 1740. Made of many different woods, scrapings indicated that at that time it was painted to simulate mahogany, and this will be emulated. The walls similarly were found to have been a subtle shade of pale or faded blue, and some of them have been undercoated in preparation for the top coat which will be washed on. Portraits will be hung with the austerity of early eighteenth century provincial taste.

The Big Room is quite another problem. Over the centuries it has been subjected to a never ending series of alterations made to suit the requirements of the generation then incumbent. Never before has it been a room of these dimensions, the result of the removal of partitions due to the ubiquitous dry rot. This area embodies the whole philosophy of conservation, the taking up of something that is intrinsically good, of merit, but essentially redundant. It is thrilling to think that with its new ceiling and as yet unfinished walls this room, where the work may take months and indeed years to complete, is tonight embarking on another phase in its long history.

Robin Brackenbury

BIOGRAPHIES

Jack Edwards

Jack was born in Cornwall, and went to London at the age of sixteen to study fashion and costume design for the theatre. Over the last decade, he has worked with many Early and Baroque music groups in anthologies of prose, poetry and music all over England. In 1974-75, he did a series of one-man shows in Canada, and in 1979 he appeared in concerts for the British Institute in Santiago, Chile, and in the highly acclaimed performance of "Songs of the Sirens" by James Joyce, in Zurich. TV appearances include "Mistress of Hardwicke" for BBC 2 and "The Music of Man" on Renaissance dance and the History of theatre and dance.

Peter Holman

Peter studied music at King's College, London under the late Thurston Dart. He combines the career of a scholar specialising in English 17th Century music, with that of a performer. In 1970 he founded Ars Nova; a group which has done much for neglected areas of Baroque music. In 1979 this group, together with the Brandenburg Consort (founded by Roy Goodman), were amalgamated to The Parley of Instruments. They frequently perform at the Queen Elizabeth Hall and Purcell Rooms, London. Peter has had many articles published, particularly in the journals Early Music and Chelys. One of his latest publications is the two-volume book "The Division Recorder". He frequently broadcasts on Radio 3.

Elizabeth Brice - VENUS

After studying with her mother, Elizabeth went to the Royal Academy of Music. Whilst there she sang leading roles in Faust, Midsummer Night's Dream, and Les Mamelles de Tiresias. Since leaving, she has worked with the English National Opera, singing the title role in Les Mamelles de Tiresias. Elizabeth has many prizes to her credit, including the Ernest Butcher, Blyth Buesst and the Minnie Hauk whilst at the Academy, a Royal Society of Arts award, a South East Arts scholarship and the Friends of Covent award since leaving. The last year she has spent at the National Opera Studio.

Margaret Perry - ADONIS

Margaret's musical studies began at the Guildhall School of Drama with Laura Sarti where she attained her AGSM Diploma in 1976. She studied a further two years on the opera course under Wilhelm Tausky. She has performed and understudied for the English Opera Group and Covent Garden and recently sang Papagena in the Kent Opera's "Magic Flute". This year she was a finalist in the Kathleen Ferrier award in the Wigmore Hall. She has broadcast on BBC radio and television. In 1979-80 she was a member of the

National Opera Studio. Future engagements include Adina in "L'Elisir d'Amore" and Beethoven's "Missa Solemnis".

Geoffrey Dalton - MARS

Geoffrey started his musical career playing the bassoon, becoming principal bassoon in the Shropshire Schools' Symphony Orchestra in 1975. In 1977 he entered the Royal Academy of Music to study the bassoon, with singing as second study. During his first year, he entered the Opera Class, and after being awarded the Ella Mary Jacob prize for singing, he changed to singing first study. He is currently studying with Joy Mammen and has recently sung several roles with the Opera Class. Outside the Academy he has recently sung in Britten's "Albert Herring" and in June this year was awarded several prizes by the Academy. In September he will return to the Academy to further his studies on the Advanced Course.

* * * * *



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THE PROBLEMS OF DESIGN

"Cupid and Death" last year was staged very much on a shoestring budget, most of what appeared on stage being borrowed, found or, in desperation, made at the last minute by an army of volunteers. Two or three first year Theatre Design students from Trent Polytechnic were involved in this production and the whole thing was sufficiently successful for a more adventurous production to be planned this year, involving the students on a more 'official' level.

When "Venus and Adonis" was initially discussed, it was decided to try to make the production as authentic as possible, both visually and aurally. The problem of authenticity is, how far do you take it?. Apart from the restrictions of time, money and expertise, is it worth a designer seriously trying to take an audience back in time, on some sort of Wellsian magic carpet?. The same sort of problem occurs with realism in theatre design. If you do a realistic interior set, what happens when, in the next act, you move outside?. Do you have to have greengrocer's grass and plastic leaves on the trees?. So, the setting for "Venus and Adonis" is a sort of tempered authenticity; we have aimed at staging a sketch for a set. Rather than try to produce a fully painted set of shutters, with a fully carved proscenium arch, we have made up what might have been a designer's first scribble for the set. There are no original designs for this piece, nor do we even know who did design it, but Sir James Thornhill might have, for its Drury Lane production. But as this is a country house production, a long way from London, the design would have been more old-fashioned, so we looked at Inigo Jones as well, and arrived at a style somewhere between the two.

Designing the costumes was, in some ways, an easier task as source material is more plentiful, although not always English. So, having Anglicised the material and made designs from it, the only problem then was to find money and time enough to make them up. This particular period, 1715-20, is expensive, as very few plays are done in it, and therefore none of the hiring costumiers have anything suitable: so everything has had to be made.

Another problem with this period for the designer can be the elaborate stage machinery which was used, especially when the production is being staged in a limited space. Venus was originally transported on to the stage in a chariot in the opening scenes, and ascends back up to heaven in another at the end. Space didn't allow for any sort of chariot, so we have introduced four new characters: a pair of clouds - white sunny ones to begin with, and black thunder ones to finish - seemed a suitable form of transport.

Robin Linklater

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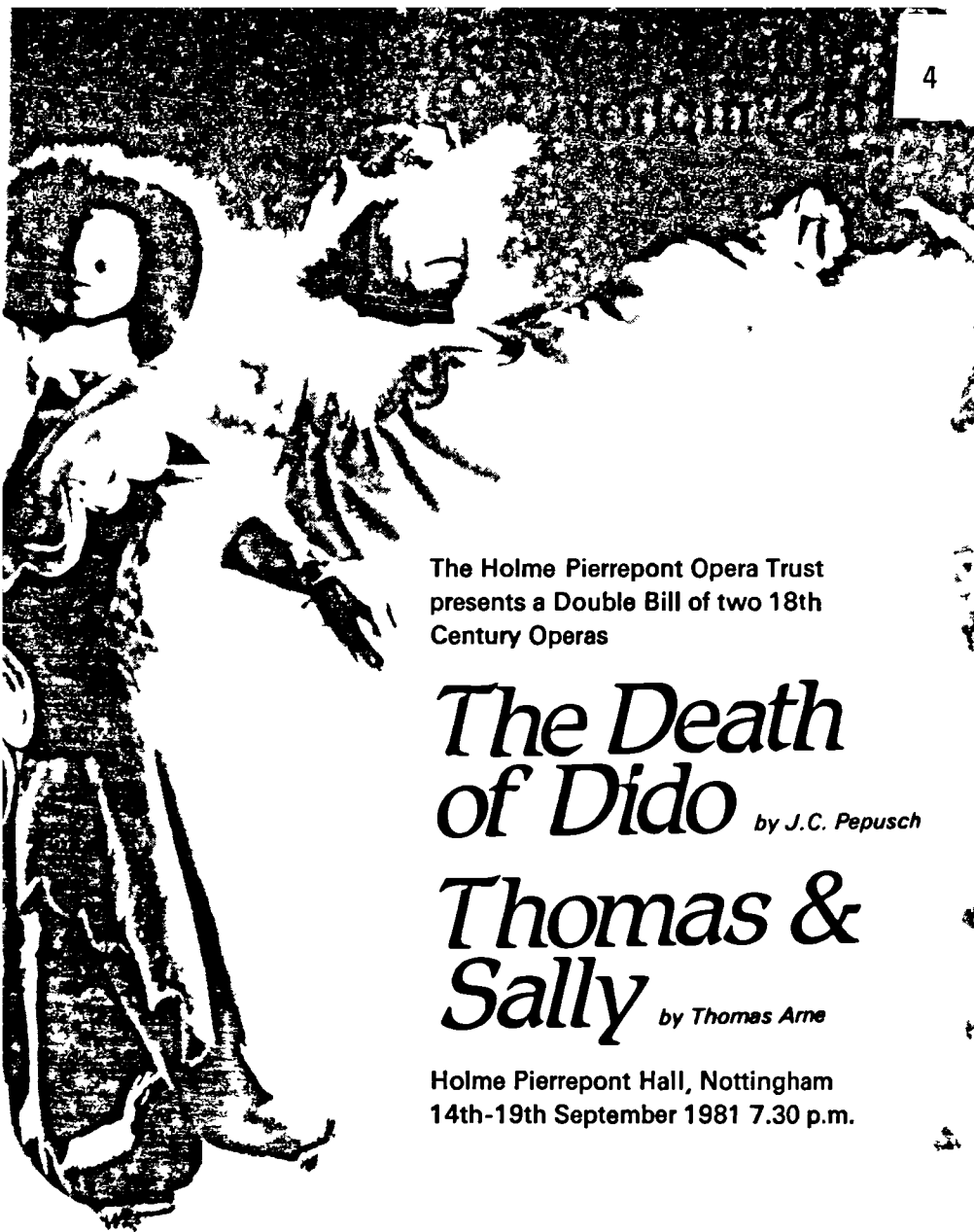
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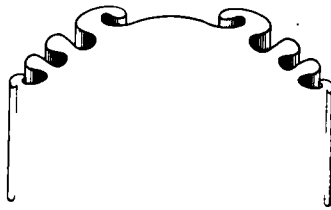
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THE HOLME PIERREPONT OPERA TRUST

The formation of the Holme Pierrepont Opera Trust in the February of this year marked an important stage in the fulfilment of the aim of establishing Holme Pierrepont Hall as a centre for the production of early opera. The Trust has evolved out of the work of those who took the first creative step in June 1979 with the production of the masque *Cupid and Death (1653)* in the church at Holme Pierrepont, which was followed in September by the production of Pepusch's *Venus and Adonis (1715)* in Holme Pierrepont Hall itself.

Holme Pierrepont Opera has attracted the support of East Midlands Arts and of many private benefactors, and has a growing membership. It is confident that foundations have already been laid for the future. The success of the Trust, however, must depend on the continuing support of those who have already given it and to an ever widening membership. Only in this way will it be possible to secure the beginnings already made and allow Holme Pierrepont Hall to become the important centre for the promotion of early music which is envisaged by Robin and Elizabeth Brackenbury. We invite those among the audience who are not already members of the Trust to join in forwarding the important musical development that Holme Pierrepont Opera is, both regionally and, we hope, nationally.

The Holme Pierrepont Opera Trust

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THE HOLME PIERREPONT OPERA TRUST

The Death of Dido

by

John Christopher Pepusch



Thomas and Sally

by

Thomas Arne



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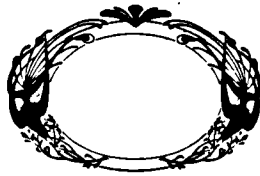
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The Death of Dido

by

John Christopher Pepusch

Libretto by Barton Booth



Following eighteenth century tradition, *Peter Milne* will speak as a Prologue an extract from John Dryden's translation of the *Aeneid*

CAST

in order of appearance

DIDO Fiona Dobie

CUPID Rachel Sherry

AENEAS Bronwen Mills

MERCURY Philip Salmon

William Pool

(Mr Salmon will sing the role of
MERCURY on Monday, Wednesday and
Friday.

Mr Pool will sing the role on Tuesday,
Thursday and Saturday)

Attendants to Ann Briggs
MERCURY Ian Dickens
and CUPID Stephen Godward
Daniel Milne

SYNOPSIS

The masque is divided into two Entertainments. The opening scene finds Cupid standing watching while Dido, the legendary Queen of Carthage, lies asleep; but even in her sleep Dido is troubled by her secret love. Cupid places her under his spell. She awakens, enraptured by her "delightful vision, pleasing dream"; in the dream, though not yet in reality, Aeneas had pledged her his eternal love, and their proposed marriage had met with Juno's approval. She pleads that future dreams may bring her the same deceiving happiness.

Aeneas enters and to the accompaniment of Fame's golden trumpet assures Dido of undying fame when his given mission to re-found ruined Troy in Italy is accomplished. For the moment, however, Cupid prevails, and in a duet with Dido, Softer pleasures, Aeneas admits that he is in love with her. This concludes the action of the First Entertainment, but Cupid returns to sum up by way of epilogue. His final line, surely conquers in the fight, has an ironic twist: earlier in the scene these sentiments were associated with Aeneas, but here the victor is Dido. Aeneas, the military conqueror, has himself been vanquished by love.

A brief instrumental interlude which features an elegant dance-like motive played on violins and imitated by two flutes leads into the Second Entertainment. The minor mode establishes the prevailing mood for what is to come. Aeneas is alone in a grove and, as he waits for Dido, he sings of his love for her in, *Charmer of my soul*, a placid aria in siciliano style. Heavenly music is heard, but instead of Dido it is Mercury who appears. He brings a reprimand from Jove, who has sworn to take vengeance if Aeneas further delays his departure from Carthage. Having delivered his message, Mercury ascends to the clouds again, leaving Aeneas to contemplate his dilemma. A recitative with some poignant harmonies leads into Aeneas's aria, *Let me die renowned in story*. This aria is crucial to the drama, and Pepusch sets off its importance by choosing the heroic key of E flat major: it is the only piece in that key, and the only one in this scene to use the major mode. This intimate aria of tender and fragile beauty forms the musical highlight of the masque.

Dido, who is waiting elsewhere in the grove, sings her own love song, *Softest strains of music sounding*. The words speak of warbling choirs and, not surprisingly, the scoring includes a part for flute, though the line is not greatly independent and for much of the time is content to silver the line of the first violins. Aeneas enters, full of despair; he has come to his senses and now knows what he must

do. The lovers sing a parting duet, after which Aeneas retires and is seen no more.

Booth, the librettist, now prepares the scene of Dido's death. With Aeneas gone, he introduces Cupid and Mercury again, in order to place the characters on stage for the traditional closing ensemble. Booth's Dido is a more magnanimous character than the proud and vindictive Dido of Virgil's original story. In the masque, she accepts the departure of Aeneas and her own untimely death submissively. No bitter accusations or sharp denials are allowed to adulterate the purity of her personal sacrifice. In her lament, *Oh, I feel the friendly touch*, she is quietly resigned to her fate. A brief recitative in which Mercury promises to watch over Aeneas in peace and war emphasizes that she is blameless. The masque concludes with a duet between Cupid and Mercury, which puts forward the customary moral.

A note on The Death of Dido

The Death of Dido is the last of four masques composed by John Christopher Pepusch (1667-1752) during his two seasons as musical director for the Theatre Royal in Drury Lane. A native of Berlin, Pepusch had come to England about 1698 and by 1704 had begun to achieve considerable reputation as a composer of instrumental music. He went on to become



important member of the band at the Queen's Theatre in the Haymarket (usually called the Opera House). There he arranged the music for at least one Italianate opera, *Thomyns*, and from time to time served as the musical director for other operatic productions. When, in 1714, the Drury Lane actor-manager consortium of John Wilks, Colley Cibber and Barton Booth decided to build up their underling musical company in a determined (but hopeless) attempt to compete with the overwhelming popularity of Italian opera, they saw Pepusch as the man for the job. He was a respected musician, and his experience in opera would prove valuable to their plan.

Pepusch moved to Drury Lane in the autumn of 1714 and proceeded to enliven the repertory with music of a quality and frequency unknown there for several years. He augmented his inept corps of singers by encouraging two operatic sopranos, Jane Barbier and Francoise Marguerite de l'Epine (whom he later married), to transfer from the Opera House in time to sing the leading roles in his new masque of *Venus and Adonis* which was first performed on 12 March 1715. (The piece enjoyed a revival by the Holme Pierrepont Masque in September 1980.) Cibber's English libretto would, they hoped, appeal to the less sophisticated clientele of the playhouse, while Pepusch's music, specifically advertised as being composed after the Italian manner, resembled the kind of music then in vogue with the more aristocratic audience of the Opera House. The success of *Venus and Adonis* encouraged Pepusch to write music for three other masques for the 1715-16 season: *Myrtillo and Laura* (libretto by Cibber), *Apollo and Daphne* (libretto by John Hughes), and *The Death of Dido* (libretto by Barton Booth). Each of them were cast in the same mould as *Venus and Adonis* and might properly be referred to as miniature Italianate operas.

The Death of Dido was first performed for l'Epine's benefit night on 17 April 1716. She sang the title role of Dido, a more dramatic role than that of Aeneas which was sung as a travesty part by Mrs. Barbier. Pepusch may have allotted the roles with this in mind, giving preference to l'Epine's longer experience in Italian opera. The subsidiary roles of Cupid and Mercury were sung by Mrs. Bowman, a dancer and actress who may have made her singing debut in this production, and the veteran playhouse tenor Mr. Turner.

Barton Booth (1681-1773) had shown an early inclination for Latin poetry and drama during his student days at Westminster School. He began an acting career at Dublin in 1698 and moved to London in 1701. His unqualified success in the title role of Joseph Addison's famous tragedy *Cato* at Drury Lane in 1712 established Booth as a leading actor of the day and he was soon promoted to a

place in the theatre management. In 1716 he was an unlikely choice for a librettist; he had no experience in writing for the stage, and his poetical works were limited to a few sentimental lines inspired by his growing passion for Hester Santlow, the dancer. In fact, *The Death of Dido* was to be his only dramatic piece. Booth, nevertheless, managed to develop a touching love story within a compact and fast-moving plot. The original story from Virgil's *Aeneid*, Book iv, had earlier been translated into English verse by John Dryden and had also been arranged as a French-style dance-opera, *Dido and Aeneas* (1689) by Nahum Tate with music by Henry Purcell — a work much less well-known in Pepusch's time than it is now. Neither Booth's words nor Pepusch's music show much influence of their now more famous predecessor of 1689, though the two titles were sometimes confused.

In response to Booth's rather circumspect libretto, Pepusch's musical setting is on a smaller scale and less elaborate than that of *Venus and Adonis*. The overture is simpler in construction and is made up of two short movements, favouring three-voiced texture and binary form. Indeed, Pepusch employs reduced instrumental forces throughout the masque and relies almost exclusively on an accompaniment of two parts (usually violins and violas in unison, voice, and continuo), not unlike the economical writing found in the arias of Eccles' *Semele*. This complements the intimate nature of the libretto and also provides the occasion for some lucid contrapuntal writing in which Pepusch often treats the voice, violins, and bass as equal partners in the style of a trio sonata.

Because the first performance of *The Death of Dido* came so late in the 1715-16 season, there remained little time for a substantial run; Pepusch had to be content with only five performances. By the beginning of the next season, the actor-managers had lost interest in Italianate masques as afterpieces and, in any case, Pepusch had accepted a new appointment as musical director at Lincoln's Inn Fields. For a few more years he continued to mount occasional productions of masques, but *The Death of Dido* was not among them. Though Booth's libretto was re-set by Thomas Arne in January 1734 (the music is now lost), it seems probable that Pepusch's setting was not heard again after 1716 until its revival this week at Holme Pierrepont Hall.

Programme note by D. F. Cook (Memorial University of Newfoundland, Canada), who also prepared the performing score for this production. We wish to thank the Royal Academy of Music, London, for permission to base the edition largely on a manuscript score now preserved as MS 85 in the Academy library.



JOHN CHRISTOPHER PEPUSCH by T. Hudson

National Portrait Gallery



THOMAS AUGUSTINE ARNE

National Portrait Gallery

Thomas and Sally

or The Sailor's Return

by
Thomas Arne

Libretto by Isaac Bickerstaffe

First performed at Covent Garden on 29 November 1760



CAST

in order of appearance

| | |
|------------------------------|-------------------------|
| SQUIRE | William Pool |
| SALLY | Bronwen Mills |
| DORCAS | Fiona Dobie |
| THOMAS | Philip Salmon |
| HUNTSMEN and MARINERS | Malcolm Bothwell |
| | Nicholas Clapton |
| | Stephen Godward |
| | Daniel Milne |
| VILLAGERS | Ann Briggs |
| | Ian Dickens |
| | Rachel Sherry |
| VICAR | Nicholas Clapton |

SYNOPSIS

ACT I

Scene I A Country Seat

The opera begins with the Squire, accompanied by huntsmen, singing of the joys of the hunt, followed by the pleasures of wine and love.

Scene II A Cottage

Sally sits at her cottage door, spinning. She sings of her grief for her 'true love', Thomas, now gone to sea. She is deaf, she says, to the 'wheedling arts' of others who pursue her in Thomas's absence. Dorcas, an older woman, enters and scolds Sally for wasting her youth in grieving for Thomas. Sailors, she declares, are not worth grieving for, 'since they get a wife at ev'ry port'. She tells Sally of her chances with the Squire; but Sally exits in anger, and Dorcas is left alone to sing of the pleasures of youth, advising everyone to enjoy them, whilst he may.

Scene III A Wood

The Squire enters and sings of the need to 'bring forth' the seeds of 'life's garden' through love. Sally enters. The Squire immediately makes advances to her, but she repulses him. In the duet which brings the first Act to an end, the Squire continues to court Sally, and she, as ardently to reject him. Love, the Squire declares, bids her 'be rich and be kind'. Virtue, she replies, 'commands' her be 'honest and poor'.

ACT II

Scene I The Sea Side

Thomas and his shipmates are landing on the shores of 'Old England' again. It is the Seven Years' War with France, and Thomas sings a patriotic ballad, glorying in his own return from 'threshing Monsieur'.

Scene II A Meadow

The Squire enters with Dorcas, telling her of his failure to gain Sally's love. She advises him to 'lay wheedling vows and promises aside', and to adopt a more direct approach with Sally. Dorcas goes out, and the Squire sees Sally approaching. Although bent on adopting Dorcas's advice, he decides for the moment to conceal himself. Sally, thinking herself alone, sings of her determination to reject the Squire's attentions and to remain faithful to Thomas.

The Squire comes out of hiding and makes his advances to her, this time in the more direct manner advised by Dorcas. At the moment when Sally seems lost, Thomas appears and she is saved.

Discomfited, the Squire retreats, and the two lovers are left alone. Sally begs Thomas never to leave her again; but he replies that he must serve the king, 'mighty George', all the time he has for her. Meanwhile, however, he proposes marriage to Sally — 'you see yon steeple — you know what I mean'. They now declare their love in a duet — 'Ye British youths, be brave, you'll find, the British virgins will be kind'.

Thomas and Sally go to prepare for their wedding. The Squire returning with Dorcas is beside himself with anger. She advises him not to concern himself so much at the loss of one girl, but simply to find himself another.

Scene III The outside of a church

Thomas and Sally enter with the Squire and Dorcas. There is dancing, and 'Ye British youths' is sung again, this time in chorus.

A note on Thomas and Sally

In the mid-eighteenth century, it was the tradition at both Covent Garden and Drury Lane for a short 'afterpiece' to be given each evening after the full-length entertainment. *Thomas and Sally* was such an afterpiece. It was first performed at Covent Garden on 28th November, 1760. Its composition coincided with the last illness of George II, and it would have appeared earlier had not the London theatres been closed in the autumn of that year in mourning for the king's death. Not surprisingly, it was instantly successful. It quickly established itself as the most frequently performed afterpiece in the first decades of George III's reign. It remained indeed in frequent production in the repertory until the mid-nineteenth century.

Thomas Augustine Arne (1710-78) wrote it for John Beard, who had recently taken over as theatre manager at Covent Garden. Beard, a leading tenor himself, had turned to Arne, a long-established theatrical composer, to provide a work as part of his general aim to promote the production of opera at the theatre. Like Boyce's earlier, *The Chaplet*, *Thomas and Sally* was written in the tradition of the strophic ballad, an unsophisticated form, which was popular with English audiences at that time. It was indeed at one time styled a 'ballad opera', linking it with the tradition of the English ballad-opera popular in the first half of the century, of which Gay and Pepusch's *Beggar's Opera* was the quintessential example. This was in error, since although Arne was influenced, almost certainly consciously, by the traditional 'ballad' form, his themes in *Thomas and Sally* were original, and the work has little real affinity with English 'ballad-opera'.

like Boyce's *The Chaplet*, however, *Thomas and Sally* moved out of the world of mythology into the world of ordinary characters. In this Arne was writing the new-style Italian comic operas of the eighteenth century. His attempts to do so previously had not met with success. London audiences had never come to accept the style in 1759, and *Thomas and Sally* was immediately acclaimed. Part of its success no doubt lay in the precisely temporary nature of its plot. A story based on the absence of a sailor gone to the wars must have had a common enough experience in the middle of the Seven Years' War with France (1756-63).

The libretto of *Thomas and Sally* was written by an unknown man, Isaac Bickerstaffe, and it was his first work to be staged. He said in his preface that it was composed and finished . . . in somewhat less than a fortnight. In the first performance, Beard, now middle-aged, gave himself the part of the Squire. It was at his insistence that the hunting-song — rightly expected to be popular with audiences — was transferred from the middle of the first Act to the beginning. The final duet between the Squire and Sally was written at Beard's suggestion, no doubt with the aim of building up his own part. The part of Thomas was at first sung by George Hume, a younger man than Beard; but he proved inadequate to the part, and Beard, in spite of his age, soon exchanged roles with him. Thomas's patriotic patriotism had of course met with the instant approval of London's war-time audiences, and this perhaps played no small part in Beard's decision to assume the role.

It seems likely that Bickerstaffe may have been dissatisfied with Beard's alterations to his plot and the casting, since he offered *Thomas and Sally* to a rival playhouse, Drury Lane, in 1765; and in a new edition restored the libretto to its original form. The version offered by Holme Pierrepont, however, follows the version in which the hunting song opens the first Act, and the duet for the Squire and Dorcas concludes the second scene of Act II, since in spite of Bickerstaffe's efforts to restore his original ideas, this became the traditional version for performing the work.

Following the style of the 'masque', dances were always associated with *Thomas and Sally* from the beginning, and there is a tradition that, besides the 'Gavotte' at the opening, the four dances which conclude the opera were those intended by Arne for the work, although there is no absolute manuscript proof that this was so. Holme Pierrepont's edition follows the tradition of placing these dances at the final scene, in celebration of Thomas and Sally's wedding.

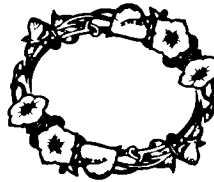
Arne had had long experience in the theatre before coming to *Thomas and Sally*. He wrote in all some thirty 'operas', all of which have been neglected, with the exception of *Artaxerxes*, which Haydn specially admired, and *Thomas and Sally*. Arne's style, craftsmanship and, perhaps above all, his lyric ability, are all evidenced in this 'afterpiece'. Part of the pleasure of performing and listening to this short eighteenth-century work lies in the intriguing balance it demands in its interpretation between irony and sincerity, which lies at the heart of all eighteenth-century comic wit.

Peter Coveney



ORCHESTRA

| | | | |
|----------------------|-------------------|-----------------------|--------------------|
| <i>Harpichord</i> | : Peter Holman | <i>First Flute</i> | : Wendy Hancock |
| <i>First Violin</i> | : Roy Mowatt | <i>First Recorder</i> | |
| <i>Second Violin</i> | : Henrietta Mayne | <i>First Oboe</i> | : Paul Goodwin |
| <i>Third Violins</i> | : Stuart Deeks | <i>Second Flute</i> | |
| <i>Violas</i> | : Judy Garside | <i>Second Oboe</i> | : Gerald Macdonald |
| <i>Cellos</i> | : Mark Caudle | <i>Second Flute</i> | |
| | : Jane Coe | <i>First Horn</i> | : Mary Knepper |
| <i>Violone</i> | : Mandy Macnamara | <i>Second Horn</i> | : Duncan Hollowood |
| | | <i>Bassoon</i> | : Hans Jurg Lange |



PRODUCTION

| | |
|--|--|
| <i>Producer</i> | Jack Edwards |
| <i>Musical Director</i> | Peter Holman |
| <i>Designer</i> | Robin Linklater |
| <i>Assistant Producer</i> | Peter Milne |
| <i>Assistant to the Musical Director</i> | John Flinders |
| <i>Stage Manager</i> | Kim Pragnall |
| <i>Lighting</i> | Leslie Spence |
| <i>Wardrobe Mistress</i> | Jane Hillier, Karen Attwood, Neill Bray |
| <i>Wardrobe Assistants</i> | Joyce Hancock |
| <i>Wardrobe Maintenance</i> | William Talbot |
| <i>Aeneas's Costume</i> | Margaret Clarke |
| <i>Property Manager and Make-up</i> | Kim Pragnall |
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3. William Boyce (1711-1779)
Overture to *The Shepherds Lottery*
4. John Christopher Pepusch (1667-1752)
Concerto in B flat Op 8, No 1, for 2 recorders, 2 oboes and continuo
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BRONWEN MILLS went to the Guildhall School of Music, after obtaining a B.Mus. at London University. She was awarded a scholarship by the Worshipful Company of Musicians and the Chown Music Scholarship. She has sung with the Monteverdi Choir, the Hickox Singers and the BBC Singers, both as a chorister and as a soloist. She has performed extensively in Oratorio and recitals throughout England. This year she is singing in a world première of a work for two sopranos and strings by John Taverner in the Queen Elizabeth Hall. Her recent operatic roles include that of Miss Jessel in Britten's *The Turn of the Screw* for Kent Opera, Fiordiligi in Cambridge University Opera's *Così fan tutte*, the Female Chorus in Britten's *The Rape of Lucretia* in the Edinburgh Fringe, and Barbarina for the Cockpit Theatre's *Marriage of Figaro*. She has recently recorded duets by Monteverdi and Schutz for Whelan Records.



FIONA DOBIE studied at the Royal Scottish Academy and the Royal College of Music. She was a prizewinner in the 1979 s'Hertogenbosch International Singing Competition; and in that same year was chosen as a South East Arts Young Musician. She was a Greater London Arts Association Young Musician in 1980. During the last two years she has sung principal roles with number of opera companies, including the Glyndebourne Touring Opera, The Singers Company and *Musica nel Chiostro*; as well as gaining extensive recital and concert experience. She broadcasts regularly for the BBC and has worked for the Dutch Radio Hilversum. Her radio recordings include opera under Edward Downes, Canteloube's *Chants d'Auvergne* with Simon Rattle, four Offenbach operettas in last year's centenary series, and Nielsen's *Hymn to Art* with the Royal Philharmonic Orchestra. She sang in Nottingham Music Theatre's production of Menotti's *The Egg* in 1978, and in Britten's *The Rape of Lucretia* in 1980. She has recently sung Rowan in Britten's *The Little Sweep* at the Buxton Festival.



RACHEL SHERRY was born in Nottingham. She is a member of the Mansfield based girls' choir *Cantamus*, directed by Pamela Cook with whom she has studied singing since 1975. She has performed with *Cantamus* at the Szczecin Festival in Poland, at the Montreux Festival, and at Llangollen, at all of which *Cantamus* obtained first award. She went to Vienna, as a viola player in the Bilborough College Chamber Orchestra, after the Orchestra had won heats in Youth Proms at the Royal Festival and Royal Albert Halls. She is present in the final year of her B.A. in Music and English at Birmingham University. She is a member of the University's New Music and Early Music Workshops. She has performed as a soloist in University Music Society concerts and in University Opera. She sang in *Venus and Adonis* at Holme Pierrepont Opera in 1980.

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WILLIAM POOL graduated from Birmingham University in 1975. He completed his musical training at the Royal Northern College of Music in Manchester, and then at the National Opera Studio in London in 1979. While a student, he sang the role of Froh in *Das Rheingold*, the manager in Stephen Oliver's *The Waiter's Revenge*, and gained much experience in recitals and oratorio engagements throughout Great Britain and also in Italy and Sweden. He sang in Kurt Weill's *Eine Kleine Mahagonny* in the Edinburgh Fringe. In April 1979 he was contracted to Glyndebourne Opera and sang the role of Jacquino in *Fidelio* on tour. In January 1980 he created the role of Otto the Swinherd in the world première of Richard Blackford's opera *The Pig Organ* for the Royal Opera at the Round House, London. Engagements abroad have included the part of Acis in a stage performance of Handel's *Acis and Galatea*, recitals of English song in Sweden, and *The Rake's Progress* with the Glyndebourne Opera in Paris. This year he has sung the title role Monteverdi's *Il Ritorno di Ulisse* at Patna with Oxford University Opera and has performed in Lully's *Armide* at the Barber Institute in Birmingham University.



PETER HOLMAN studied music at King's College, London, under the late Thurston Dart. He combines the career of scholar specialising in English seventeenth-century music with that of a performer. From 1970 to 1979, he was Director of *Ara Nova*, a group which did much to revive neglected areas of baroque music. He is now co-director, with Roy Goodman, of *The Parley of Instruments*, which has become well-known over the last two years for its performances throughout Britain, its commercial recordings, and its concerts on Radio 3. Peter Holman has published many editions of seventeenth-century music, and has contributed to such journals as *Early Music*, *The Lute Society Journal* and *Chelys*. Immediately following this year's opera at Holme Pierrepont Hall, he is taking up a visiting professorship for one year at Washington University, St Louis, Missouri, USA.



PHILIP SALMON has studied singing at the Royal College of Music since 1975, where he became an Exhibitioner in 1976. He has sung with the William Byrd Choir and with the Consort of Musicke, and in oratorio at the Royal Festival Hall, Queen Elizabeth Hall and Westminster Abbey. He has been a soloist at Hans Werner Henze's Montepulciano Festival and has broadcast for both the BBC and German Radio. His operatic roles have included Telemacho in Monteverdi's *Ulysses*, Polidoro in Mozart's *La Finta Semplice* and Snout in Britten's *Midsummer Night's Dream*. His recital repertoire ranges from Elizabethan lute songs to the present day.

JACK EDWARDS began his career at the age of sixteen, studying fashion and costume design in London. He quickly established himself in the 1970s as an expert in early music and dance and as an exponent of the literary and dramatic culture of the baroque period in general, with productions and performances in London and at festivals throughout England, in Sweden, Switzerland and in North and South America. He has lectured on early dance for the British Council, and his extensive contribution to television in England and Canada has included work on BBC2's *Mistress of Hardwicke*, and the *Music of Man* for Canadian television. He designed the principal costumes for Stanley Kubrick's *Barry Lyndon*, and his production of *Dances of Court and Country* won him a major TV cultural award in Latin America. He directed *Cupid and Death* at Holme Pierrepont in 1979 and *Venus and Adonis* in 1980. He sees Holme Pierrepont Opera as 'by far the most rewarding and exciting of all projects' in the field of early opera.

ROBIN LINKLATER is a lecturer in Theatre Design at Trent Polytechnic, and in his spare time is a skilled luthier. He also plays the lute, and has a special interest in the theatrical music of the renaissance and baroque periods. His work is distinguished by an instinctive feeling for seventeenth and eighteenth century music combined with a careful authenticity which he achieves in both sets and costumes. His contribution to the success of Holme Pierrepont Opera has been fundamental from the beginning. For the two previous operas, *Cupid and Death* and *Venus and Adonis* the sets and costumes were designed and made by his students under his direction, and their involvement has continued in the execution of his design for this years production.



WENDY HANCOCK is a graduate in music of Exeter University. She is currently completing work for an M.Phil. thesis at Nottingham University on the origins of basso continuo in England. She plays and teaches the flute, the baroque flute and recorder, and is a Tutor for the Dolmetsch Summer School in Chichester. She plays in a local viol consort and edits the *Journal of the Viola de Gamba Society of Great Britain*. It was her initial recognition of the potential of Holme Pierrepont Hall as a setting for early opera, which was taken up by Mr. and Mrs Brackenbury, and which set in motion the whole train of creative events which has culminated in the establishment of the Holme Pierrepont Opera Trust. The energy she applied to the organisation of the first masque, *Cupid and Death*, and then to *Venus and Adonis* provided the artistic momentum which has been fundamental to the establishment of the production of early opera at Holme Pierrepont Hall. She has carried that momentum forward in her work for this year's productions, and combines this with playing first flute and first recorder in the orchestra.



LUCY GRAHAM was trained at the London College of Dance and Drama, and has since specialised in early dance technique and research. For ten years she has taught with the Dolme Historical Dance Society and performed with early dance groups. She worked with Mary Skeaping in association with the Handel Opera Society at Sadlers Wells and also appeared there in performances of *Rinaldo*. She works closely with the National Trust and has choreographed Pastoral Ballet for Claremont. In July 1981 she played the role of Anne Boleyn in a Tudor Masque for the Thames Heritage Group at Windsor. Directing her own dance group, The Renaissance Dance Company of London, she has worked extensively in early dance in education. Other work this year has included performance for the City of London Festival at the Guildhall and in the Piazza of Covent Garden, with the St. George Canzona group, and also a programme for the National Trust at Petworth House in Sussex in the dance of the Regency period.



Problems of Producing an Eighteenth Century Opera.

... with a flourish!"
... acting it!"
... more vocal variety."

... clichés and others like them are the familiar
... in-trade of the theatrical director today. And
... this has never been more the case than in the
... eighteenth century, when the theatre has been
... ribed by various critics as "the director's
... tre". But it is important to remember that they
... nerely the tools of his trade, the means by which
... tries to communicate his conception to the
... rs, the means by which he hopes to create a
... erent, consistent world into which his audience
... enter. The true art of the director is far more
... ispective.

... main task is to understand the dramatist, be he
... or or composer, and to seek out his style. He
... t not impose his own will, but must unearth the
... within the work, like planning a garden in order
... discover the design that is innate to the
... scape. It is interesting to note that the
... teenth century was the hey-day of English
... scape gardening.

... luction styles can be categorised into two types;
... naturalistic and the stylised. In the naturalistic
... oach there is a need to relate to reality, and
... use the theatre is not reality itself, but an
... on of it, the director has to select and compose
... cts of reality and make them produce a
... erent world. If, on the other hand, the producer
... for the stylised approach, he has to adopt
... al conventions in order to create his illusion of a
... world. These may include dance techniques,
... e, dance drama, and ceremonial, as well as
... ventions of posture and attitude.

... producer of an eighteenth century opera who
... s at an authentic production, has a major
... lem when it comes to the question of style.
... ough the contemporary references to style in
... eighteenth century are numerous, not having
... evidence of cinema or television we can never
... w what an eighteenth century opera production
... ally looked like. True, we have engravings,
... gh not very many, of eighteenth century stage
... and costumes, and the music is there to guide
... oo. But these give us little idea of the dynamics
... production; the motivation and presentation of
... action is missing, and we can only hazard a well
... rmed guess at how it might have been. The
... lem is accentuated because it is these very
... ents which most obviously differentiate an
... hentic' production from a production in our
... ventional twentieth century concept of
... teenth century theatre and music.

Tonight's operas show both the stylised and the realistic forms; both the tragical and the comical. The great scope of the tragedy and fate of Dido, love forever lost, can be contrasted with the simple but touching tale of love regained in Thomas and Sally. Both are equally moving in their different ways. And both provide different insights into the eighteenth century mind.

Louis Jouvet has written: "To stage a production is to live in terror, to delight in anguish. It means administering to the spiritual welfare of the playwright and composer, and at the same time taking into account the temporal needs of the theatre; establishing the point of view of one evening and eternity. It means constantly searching for reasons that will explain liking and admiration. It means living to poet's rules. It means comporting with the gods of the stage, with the mystery of the theatre. It means being honest and straightforward in the art of pleasing. And, sometimes, too, it means making mistakes."

Working for Holme Pierrepont means all of these things; the place itself is the inspiration to all our imaginations.

Jack Edwards

DESIGN NOTES

The design brief for this year was the same as for last year's production of *Venus and Adonis* — to get as near to 'the original' performance as we could, within the limits of budget, time, materials and expertise.

The first problem that had to be faced was that in this year's programme of a double bill, the two pieces are separated by over forty years. I resolved this by using the present day as a springboard for the historical research.

The evening's presentation is imagined to be by a young London Company on a summer tour of the provinces in 1761. It is performing a 'golden oldie', *The Death of Dido* (first done in 1716), and the latest success in Town — *Thomas and Sally*. (*She stoops to Conquer* was seen in Tamworth within a month of its opening at Covent Garden).

Now, the main problem facing any actor not playing in one of the Patented Theatres Royal (or a place of Royal Residence) was the Licencing Act of 1737, which took away the local Justices' or Mayor's powers to licence anyone to act, represent or perform any Interlude, Tragedy, Comedy, Opera, Play, Farce or any other Entertainment of the Stage. So managers of a travelling troupe (deemed by law to be rogues and vagabonds) sought goodwill rather

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omission, earning toleration by proving their stability and often doing a charity nance.

imes they served local needs, like painting inn r giving music lessons and sometimes the Act raded by giving the performance of the play thing but charging for a concert of music and after it. It would be natural for our young n Company to give performances at the 'big' for the pleasure of the Squire, his Lady and nends.

ie hypothetical situation is that the staging, costumes, props and probably the Company ave all been packed on to carts and trundled the horrendous roads to arrive at Holme pont. The staging is adaptable; it must be able into the most convenient big room of any house. The proscenium is largely made up of f pieces of carved woodwork, re-assembled snels which are robust, easily set up and look enough to tempt the audience; it has much of rground booth about it. The scenery is all flat; i frames with painted canvas tacked on. For e set of flats, they could have a number of nt sets of canvases — rolled-up they take little . Most sets were from stock even in the n theatres, and it was quite rare to get new ainted unless it was for a special effect. But a ing company would have got all its scenery dhand from a number of sources, the land scenes from one theatre, the classical scenes from another, and so on. They may

have been painted by such stalwarts as *John Inigo Richards, Michelangelo Rooker, John and James Devoto, Lambert and Dahl.*

The costumes for the two pieces have been designed as two entirely different schemes. *Dido*, the earlier piece, is classical and formal, and each character acts out a role that would have been well known to audiences of the day (although Virgil might not have recognised them). An interesting thing about this opera is that although we know that the part of *Aeneas* was originally sung by a woman, on looking through the books on eighteenth century masques, ballets and operas, I did not come across any pictures of women in 'drag' — that is playing men's roles. This raises a problem of decorum for the designer. The style of costume for a male classical role in the eighteenth century productions is familiar enough and has the men wearing knee-length 'skirts', but this could result in a woman playing the role revealing rather more leg in public than would be acceptable, even for an actress! In the circumstances, the solution which was arrived at had to be based on commonsense and a knowledge of the mores of the time.

The costume research for *Thomas and Sally* presented no such problems; I needed to go no further than Hogarth. His pictures are pure eighteenth century Tom Sharpe, abounding in naughty Squires, old doxies and young lovers.

Robin Linklater.

THE PIERREPONT HALL

last twelve years Holme Pierrepont Hall has as a dramatic revival of its fortunes. When Mr. Mrs. Robin Brackenbury bought the house in following the death of Mrs. Brackenbury's 1 Lady Sibell Argles, who was herself a pont, it was badly in need of major repair and ation, and apparently of no great architectural or significance. The detailed story of that ation cannot be told here. Suffice it to say that required considerable tenacity and vision on art of the owners to strip away the accretions e last three hundred years to reveal a late val courtyard house, almost certainly the t surviving brick building in Nottinghamshire, building of great charm and distinction.

s and the Pierrepont family have been iated since 1288, when Sir Henry de Pierrepont nger son of a family which 'came over with the ueror', married Annora de Marvers, heiress to siderable estate in Nottinghamshire. It seems that by that date the manor house site at

Holme was moated and fortified, since it was already the estate centre. Within the fortification the domestic buildings were almost certainly of timber and lathe construction, which were rebuilt and added to during the succeeding two hundred years. A number of other moated sites, unfortunately without any surviving traces of buildings, are known elsewhere in the Trent valley, notably at Averham, Rolleston and Fledburgh, and it is clear from the 1533 valuation of Sir George Pierrepont's possessions that at that time the house was moated, probably along the south, east and north fronts, with the church and courtyard wall forming the fourth side of the square. No trace of this moat now survives, but it has to be assumed that the basic structure of the defended south gateway and the eastern fronts pre-date this time.

Dating the south and east ranges has proved extremely difficult, and at one stage it was suggested that the roof timbers pre-dated the walls supporting them! However, the timbers do not show evidence of re-working, and until contrary evidence is produced it is reasonable to assume that it was

built as a single entity. From the history of the Pierrepont family, three possible periods for the construction of the Hall can be suggested; between 1440 and 1463, the 1590's or between 1516 and 1520. The defensible gateway is very old-fashioned for the latter date and the roof timbering also suggests an earlier date. The comparisons one would wish to make are to Blickling and Oxburgh Halls in Norfolk, both of which belong firmly to the fifteenth century.

The house retained its medieval hall down to 1563, and at the moment we have to suppose that it was demolished as part of the general re-shaping of the living quarters undertaken by Robert, 1st Earl of Kingston, at the beginning of the seventeenth century. The view of the house which appear in Robert Thoroton's *History of Nottinghamshire* shows that the north range had become a substantial gabled house by then, built for comfort rather than ostentation. From about 1680 Holme Pierrepont ceased to be the main family residence. Thoresby Hall and the town house in Arlington Street, London, reflected the growing social needs of the Dukes of Kingston. The 1726 inventory of the furnishings of Holme Pierrepont Hall itself shows that these were still in the style of a century earlier and that the house was used in a way that would have been familiar to the Tudor Pierreponts. In 1737, the north range of the Hall was demolished, and since that date the basic outline of the house has remained unaltered, although the interior has been frequently remodelled.

Until the beginning of the seventeenth century, the Pierreponts would have been described as of middling fortune. From their first appearance in the county, they served as sheriffs, justices of the peace

and members of Parliament for the county sons and daughters married into neight families, and when necessary they served wi retainers in the King's wars. Their income mostly derived from rents, but by the sixteenth century a significant portion was derived from farming on the Nottinghamshire wolds. The inventory indicates a considerable flock of 4000 ewes directly managed by the estate. As to the property came mostly from the cha marriage and inheritance rather than from del policy. All this changed under Robert Pierrepont, Baron Pierrepont, Viscount Newark, and 1st Kingston, whose active pursuit of both title and land laid the foundations of the family's later success and ensured that it outgrew the ancestral home of Holme Pierrepont.

The association between music and Pierrepont Hall is not new. In 1603 Sir Pierrepont had the composer Thomas Greaves as his resident musician in the house. The ballads which Greaves published at that time surely have been sung during the visit of Anne, Denmark, herself a patron of the Arts, to the Hall on her progress south to join her husband, James VI and I. It was with this in mind that a small series of concerts of early music was given in the Hall in 1978. It is fortunate that the restoration of the original house undertaken by Mr. and Mrs. Brackenbury has coincided with a great revival of interest among musicologists and performers in early music and the two have brought together most auspiciously in the formation of the Holme Pierrepont Opera Trust.

Alan Cameron.



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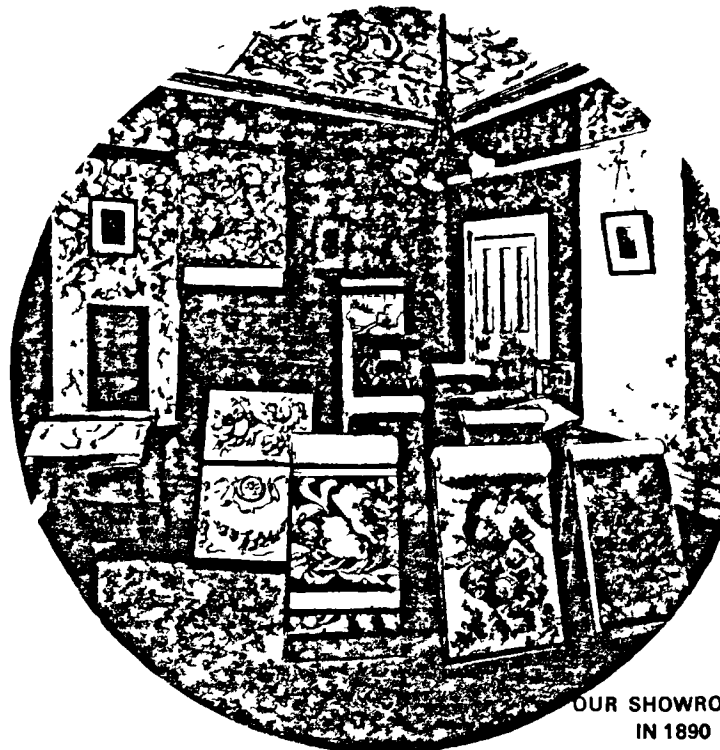
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